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LITERATURE.

Cleopatra's Needle; with Brief Notes on Egypt and Egyptian Obelisks. By ERASMUS WILSON, F.R.S. (London: Brain & Co., 1877.)

WITHIN the compass of a handy octavo, Dr. Erasmus Wilson has brought together the results of much miscellaneous reading on the subject of ancient Egypt in general and obelisks in particular. Tracing the career of the British Obelisk from its bed in the quarries of Syene to the moment of its embarkation at Alexandria on September 21 1877, he sketches with a light hand all the known history of this famous monolith. Of Thothmes III. who erected it, with its fellow, in front of the great Temple of Tum at Heliopolis; of Rameses II. who appropriated and re-inscribed it; of Cleopatra who according to recently-discovered inscriptions would seem to have died some seven years before her "Needles" adorned the Caesarium at Alexandria; of the presentation of the obelisk to George IV. by Mehemet Ali; of the schemes that have from time to time been mooted for its transport to England; of its removal at last by Mr. John Dixon; and of its proposed destination in Parliament Square, Dr. Erasmus Wilson has that to say which, if not very new, is at all events interesting and well-timed. Reminding us of the great events to which the British Obelisk has borne silent witness, and of the famous men who have looked upon it, from Moses to Napoleon Buonaparte, he goes on to consider the antiquity, the symbolism, the ornamentation, and the proportions of obelisks generally; the method by which they were cloven in the quarry; the means by which they were carried and erected; and the degree of scientific knowledge evidenced by the Egyptians in their treatment of the surfaces of these monuments, which, in order to correct a false effect of light, were always left slightly convex.

Passing over a somewhat irrelevant sketch of the ordinary Nile trip from Cairo to Philae, we find towards the close of the volume a valuable *catalogue raisonné* of all the obelisks known to science, with their dimensions, their history, their probable chronology, and a comparative table of their several altitudes. The legends of the Paris, Flaminian, Alexandrian, and other obelisks, are given from various translations; those of the British Obelisk being rendered in three separate versions—one from the learned pen of M. Chabas, another by Mr. W. R. Cooper, and the last from a newly-

published pamphlet by M. Demetrius Moscona.

That some inaccuracies should creep into a compilation of this kind is perhaps inevitable; especially when the compiler strays into the byways of conjecture. Thus when Dr. Erasmus Wilson marvels why Rameses the Great should have surcharged the obelisk of Thothmes III., and asks whether this proceeding is to be regarded as "an act of deference to the grandeur of his ancestor" or as an evidence of "eccentricity of character," he seems scarcely to be aware that from a very early period nothing was more common than such usurpation. It is even possible that to look upon it as an act of usurpation is entirely to misapprehend the case. A reigning monarch (as suggested by De Rougé) might in all probability have surcharged his predecessor's work *en droit de succession*, as a legitimate mark of sovereignty. On a sphinx of the Ancient Empire, now in the Louvre, we find, for instance, the effaced cartouche of some very early Pharaoh, as well as the cartouches of Apapi, a Shepherd King; Menephthah, the Pharaoh of the Exodus; and Shishak, the destroyer of Jerusalem. Thothmes III. himself surcharged the monuments of Thothmes I.; and at Karnak, on the most beautiful obelisk in the world, are to be seen, not only surcharges upon original legends, but surcharges upon surcharges.

An obelisk, in fact, was not, as Dr. Erasmus Wilson supposes, a triumphal erection "which took the place of the triumphal arches of modern times" (p. 74); it was a divine symbol—a solid hieroglyph—an idea expressed in stone. In one sense it spelt the name of Ammon; in another it symbolised Khem; and during the later dynasties it stood for a word signifying "stability." A man adoring an obelisk is no uncommon device on the reverse of a scarab; and there can be little doubt that obelisks were at all times intimately connected with the rites of solar worship. The erection of an obelisk was, therefore, a pious act, rather than an act of self-commemoration. Again, it is a mistake to suppose that obelisks were unknown in the early days of the Ancient Empire (p. 142), or even that the small obelisk discovered by Lepsius in a tomb of the seventh Dynasty marks the earliest date to which these monuments can be traced. Inscriptions of the fifth Dynasty show figures of sacred or funereal edifices consisting of an obelisk erected on the top of a truncated pyramid—a fact which is doubly interesting, inasmuch as it points to the primitive connexion of the pyramid and the obelisk in relation to the worship of the sun.

Certain errors—some probably misprints, and none very important—will need correction in our author's next edition. The original sanctuary of Useratesen I. at Karnak, though rebuilt by Philip Aridaeus nearly twenty-two centuries ago, is spoken of, for instance (p. 59), as actually existing; while the Hypostyle Hall of Seti I. is styled "the Hall of Osiris" (p. 109), probably by confusion with the now-exploded name of Osirei-Menephthah, given by some Egyptologists to the father of Rameses the Great. Another *lapsus calami* confounds Sakkarah

with Thinis, or Teni, "the capital of the Pharaohs of the first and second Dynasties" (p. 72). Now Sakkarah never was anything save the necropolis of Memphis; and no fact connected with the topography of ancient Egypt is more clearly established than the close vicinity of Thinis and Abydos, sister-cities situated some 334 miles higher up the Nile.

But these minor slips may well be condoned in the work of one who does not claim to be a professed Egyptologist. The book is, at all events, a pleasant book; will doubtless be a popular book; and contains much useful and entertaining matter. As a monograph treating of obelisks only, it would perhaps have been more valuable to students. It is written, however, not for students, but for the public at large; and the public will welcome with twofold gratitude a work penned by the munificent hand which brings the British Obelisk to these shores.

AMELIA B. EDWARDS.

Russland's Geschichte und Politik dargestellt in der Geschichte des russischen hohen Adels. Von Dr. Arthur Kleinschmidt. (Cassel: T. Kay, 1877.)

DR. KLEINSCHMIDT has compiled what is likely to prove a very useful book of reference for all who wish to obtain information about the Russian aristocracy. And he has prefixed to his collection of family histories a brief but interesting sketch of the varying fortunes of the Russian *noblesse*, an order of which the exact counterpart is to be found nowhere in Western Europe. First in importance at the present day are those families which can trace their descent back to Rurik, and are therefore the representatives of the once independent or semi-independent princes who ruled over Russia until they first fell beneath the Mongol yoke, and were then gradually deprived of the remains of their sovereign power by the grasping Grand-Dukes of Moscow. Of these families there are now existing thirty-seven, all but five of which bear the princely title. First among them stands the house of Koltsof-Massalski, now represented by Prince Alexander of that name, whose wife is the well-known author who writes under the name of Dora d'Istria. As he is the last of his race, the honour of being the "Premier Peer" of Russia will probably fall to the head of the Gortschakof family, which is at present represented by the Imperial Chancellor, who is now in his eightieth year, and who began his diplomatic career as Secretary of Legation in London in 1824. Still older than he, however, is the present head of the family which stands ninth in order of seniority, the eighty-five-year-old Prince Peter Viazemsky, the Nestor of the Russian poets. Next to the families descended from Rurik, Dr. Kleinschmidt places four princely houses which spring from the Lithuanian Gedimin, and seven which, though of Oriental extraction, have been admitted among the higher aristocracy of Russia. Among the latter are the Bagratons, who trace back to a Jew named Bagrat, who won the hand of Rachael, Princess of Georgia, and so became the founder of a

royal race; the Mestcherskys, who spring from a Tartar prince; and the Urusofs, who descend from a Nogai chief, Urus; the Teherkaskys, who come from Circassia; and the Zizianofs, who once ruled in Georgia. Next in order come the old Boyar families, which cannot boast of being descended from Rurik, but which can trace back their nobility to an early period of Russian history. The princely title is borne by five of these, to one of which belonged by marriage the beautiful Natalia Lapukhine, so barbarously treated by the Empress Elizabeth, and to another, the Prince Michael Kutusof, who commanded the Russian army at Borodino. Eleven of these old Boyar families bear the comparatively recent title of count. To one of these belongs the well-known political writer Ivan Golovin; to another, the Count Sheremetief, "who is said to be the richest private landowner in Europe;" to a third, the Count Tolstoy, who was for some time Procurator-General of the Holy Synod. Besides these titled representatives of the old Boyars, there are several untitled families in Russia which can boast of an equally noble pedigree, such as that to which belongs the statesman Valuyef, who was at one time Minister of the Interior.

From these historic houses Dr. Kleinschmidt turns to a number of families of foreign descent, such as the Kotchubeys, whose founder was a Crimean Tartar named Kutshuk Bey; the family of Barclay de Tolly, founded by a scion of the Scotch house of Barclay who wandered into Livonia in 1689; the Lievens of Livonia, and the Osten Sackens of Courland. He then takes the titled families founded by members of the inferior nobility of Russia, such as Potemkin, Suvorof, Paskievitch, Shouvalof, Panin, Rostopchin, and many other warriors and statesmen. Lastly, come the families which the author designates as *Emporkömmlinge* or *parvenus*, the founders of which owed their nobility to Court favour, bestowed either from mere caprice or from a wish to weaken the power of the ancient noblesse by exalting to its level representatives of the lower classes. The most familiar case is that of the celebrated Prince Alexander Menshikof, whose father was a peasant named Menshik, and who started in life as a baker's apprentice. Tolerably well known also is that of the rebel soldier Ivan, called Orel (or the Eagle), whom Peter the Great pardoned on account of his coolness when on the scaffold, and who became the founder of the family of Orlof. Still more remarkable was the less-known promotion of Alexis Razum, who rose from being a chorister in a provincial church to the post, under the name of Razumovsky, of husband of the Empress Elizabeth.

Thus, concludes Dr. Kleinschmidt, is Russia's higher noblesse a strange mixture of what is great and what is paltry, of what has been deserved and what is due to caprice. The scions of Rurik and Gedimin find themselves side by side with the descendants of utter plebeians, and the representatives of the Old Russian families with those of adventurers from all parts of the world. But in one thing they are all alike: whether they be princes, counts, or

barons, they tremble as much as do the common people "before the eye of the White Tsar, before the thunderbolt of that Jupiter."

W. R. S. RALSTON.

A Man of Other Days. Recollections of the Marquis Henry Joseph Costa de Beauregard. Selected from his Papers by his Great-grandson, the Marquis Costa de Beauregard. Edited from the French by Charlotte M. Yonge. In Two Volumes. (London: Hurst & Blackett, 1877.)

THESE volumes, "edited from the French" by Miss Yonge, contain a translation of the Recollections which the present Marquis published some time back under the title of *Un Homme d'Autrefois*. The Marquis Henry, as he is always called, was a Savoyard noble who took a prominent part in the defence of his country against the French in the years 1793-1796. The book consists of extracts from his letters to his father, his wife, his friend the Count Joseph de Maistre, and some others who are not precisely mentioned, with running comments by the compiler. The roll of French memoirs, from St.-Simon's days to our own, is an immense one; he who would be eminent in it must have rare endowments or have much to tell that is unknown and worth knowing. Have the reminiscences of the "Marquis Henry" either claim to high distinction? It can hardly be said that they have, though there is a certain interest in the memorials of one who as a boy haunted the studio of Greuze and the *salon* of Mme. Geoffrin, who was the life-long friend of De Maistre, and who "as a sensible man in the prime of life" (Bonaparte's words) negotiated the armistice of Cherasco with the irresistible young general of the Republic.

There is, moreover, a pathetic interest in the account of the campaign in which the young son of the Marquis Henry dies, and in the deep grief of the father. It is a story that is reproduced a thousand times in every campaign—the patriot mourning at once for the ruin of his cause and for the wreck of his private happiness. But the pathos of this, together with the other merits of the book, and the faults that flow from the sentimentalism of the compiler, belong to the French original. The English translation is fairly readable, and that is all. Who the translator is we do not know; but Miss Yonge, in a Preface that is not marked by any false modesty, claims full responsibility for the work.

"When I put my name to a book as editor," says this experienced writer, "I do not merely mean by it a recommendation, but that I have really done the work of editing. The actual translating is not my own doing; but I have corrected every sheet, and compared it with the original, and have bestowed an amount of time and pains upon it without which I have never given my name as editor of any work. Whether this is what is usually understood by editing a book, I do not know; I only know that it is what I mean by it."

Miss Yonge is therefore responsible for sentences like the following:—

"Then he turns against his friends as sharply as against his enemies; and still less favouring himself than anyone else, when he turns home himself after the vehement bursts of indignation

he handles himself with no more consideration, and speaks of his own weakness with the same irony that he applies to the follies of others" (vol. ii., p. 296).

"One evening, as usual, with his arm beneath that of the Marquis, he was walked slowly as usual supporting him, and securing the last rays of the setting sun for him" (vol. ii., p. 305).

"A beloved life is thus lengthened out, our feelings of affection are drawn out and extended to the days before our ken, we adorn the past from the present, and we compose our friends" (vol. i., p. 21).

Miss Yonge is also responsible for the delicious translation of *Vive le Roi quand même*: "Long live the King what though?" In a word, in French the reminiscences of the Marquis Henry have something of the charm that belongs to such books as the *Récit d'une Sœur*; in their English dress this charm has wholly disappeared.

T. H. WARD.

THE DISRUPTION OF 1848.

Robert Buchanan, D.D. An Ecclesiastical Biography. By the Rev. Norman L. Walker. (London: T. Nelson, 1877.)

Memories of Disruption Times. By Alex. Beith, D.D. (London: Blackie, 1877.)

THE author of Dr. Buchanan's Life calls it "an ecclesiastical biography"—by which we suppose he means that his book is a biography of the Church rather than of Dr. Buchanan; and on the whole this is a pretty accurate description of it. It cannot be said that we learn from it very much of Dr. Buchanan himself, though there is a good deal about the transactions in which he was engaged. We gather simply that he was a man of worth and considerable practical ability—clever and adroit in controversy, an able negotiator and organiser, somewhat grand and stately in manner, never forgetting his dignity, never losing his temper (at least never showing that he did so), always exhibiting a kind of measured lofty courtesy to those with whom he had to deal; above everything, a Churchman—believing in his Church, and believing implicitly in management and organisation as the supreme instruments for the production of good ends. Perhaps, indeed, this was all there was to be told of Dr. Buchanan. The work or material outcome of the man was probably all that you could ever come to know; you could never get very much below the surface with him, into any great depths of character. We assume that he was a good man because he was always true to his convictions, and always had great and worthy objects in view; but he never laid his heart open to you, and you could never know the man himself. Dr. Buchanan's biographer speaks of him as "a great statesman;" we do not think he was anything of the kind. He was a clever politician, and perhaps a good diplomatist, but a statesman, at least in any high sense of the word, he was not. It is significant (though not, of course, quite conclusive on this point) that in almost all his attempts at statesmanship, or even negotiation, he signally failed—in Church Extension, Non-Intrusion, schemes of Union. And, though there may be a difference of opinion on this head, we rather think that he deserved to fail; not always because his

objects were mistaken ones, though this was sometimes the case, but from the limitation of his own character and powers.

The first great project which he attempted to set on foot was that of Church Extension, originally broached, we believe, by Dr. Chalmers. In the negotiations with the Government Dr. Buchanan took a leading part. Chalmers's idea, into which Dr. Buchanan fully entered, was that as the population had enormously increased of late years, and as church accommodation was now utterly insufficient to meet the religious requirements of the people, it was the duty of the State to at least aid in rendering the Church co-extensive with these larger requirements. Now, of course, if there was to be a Church Establishment at all, there was a certain reasonableness in this. But not only had the propriety of Establishments been loudly called in question by this time, but unfortunately Dr. Buchanan and his friends in setting forth their case utterly ignored the fact that a large portion of the alleged deficiency in religious teaching had already been supplied by the non-established bodies of Presbyterians. The proposal was to build churches sufficient to accommodate the whole of the population who, according to their estimate, ought to have been in attendance at church, leaving altogether out of account that a large portion of these were already accommodated in other churches not belonging to the Establishment. The consequence, as might have been foreseen, naturally was that the Dissenters regarded the scheme as not only an insult to themselves, but a deliberate plan to destroy their churches; and, of course, the strongest opposition was at once raised against it by those who were at the time the main supporters of the Liberal Government. Now, had Dr. Buchanan been, as we are told, a great statesman, he would have anticipated these difficulties; and instead of raising up a host of powerful enemies against him, he would have so framed his scheme as both to recognise the interests of other Presbyterians and secure their co-operation. Dr. Buchanan's Diaries contain graphic and often amusing accounts of his interviews in London with the leaders of the great political parties.* The Tories appear to have entered with zeal, and almost enthusiasm, into the project. The Whigs, on the contrary, received it very coldly, and, according to Dr. Buchanan, scarcely treated the clerical deputation with common civility. And so the scheme failed—and could hardly in reason have ever been expected to succeed.

The attention of the Scottish Church, however, was soon drawn off from Church Extension to the great conflict between itself and the civil courts, which finally resulted

in the Disruption of 1843. After the decision of the Auchterarder case, in which the Church was declared incompetent to pass the Veto Act, it became the object of the Non-Intrusion party to gain the consent of the Legislature to such a change in the law as would have sanctioned the popular vote in the election of a clergyman; and Dr. Buchanan was again employed to negotiate the matter with the Government. Upon this question the position of political parties in reference to the Church was somewhat reversed. The Tories of that period had, for the most part, little sympathy with the popular view of the case. The Liberals, had they been quite free to act upon their natural prepossessions, would probably not have been very averse from assent to the Non-Intrusion principle. But here, again, the battle was lost chiefly through the shortsightedness of Dr. Buchanan and his party. Up to the time of the Reform Act the men by whom the Evangelical party in the Church had been built up were strong Whigs, intimately associated with the old Whig party; and almost every layman of any mark among the Whigs was accustomed to act in concert with the Evangelical leaders, who at that period were men of considerable breadth of view and great energy and skill in party tactics. Just as the Reform period came in, however, the two great clerical leaders of Evangelicism in the General Assembly, Sir Harry Moncreiff and Dr. Andrew Thomson, were cut off by death, and the leadership of the party fell suddenly into the hands of very young men, who seem not to have inherited the old party traditions. On what grounds it is not easy to say, clerical Evangelicism veered round to the Tory party, fought for Toryism at the elections, and all but completely broke with the Whigs. Despite of this, so natural and almost inevitable was the connexion between the Whigs and the Evangelicals, that all the more prominent lay supporters of Non-Intrusion were Whigs—Dunlop, Moncreiff, Speirs, Monteith, Fox Maule, Jeffrey, Cockburn, Fullerton, and a host of others. Had the Church, then, remained true to its natural alliance, the influence of these men with the Government could scarcely have failed to secure the success of their cause. As it was, the English members of the Cabinet paid no attention to the representations even of their own friends. They knew the Non-Intrusionists only as their own bitter opponents; and as, except when a very clear party interest is at stake, it is always difficult to get an English Ministry to understand a purely Scottish question, the Whig Government put off the settlement of the matter from time to time, till at last the Tory Ministry came in, when of course the Church was, with deliberate coldness and indifference, left to its fate, and disruption became inevitable. It may be that under any circumstances Non-Intrusion would have proved too hard a question for any Ministry to settle; but undoubtedly the alliance at the time of the Church with the Tories, to whom any popular measure of the kind was simply gall and wormwood, rendered it impossible—and this too, though there can now be little doubt that the Non-Intrusionists had

both the law and constitution of the Church, as well as sound political expediency, on their side.

The same fate befel Dr. Buchanan's efforts to bring about the union of the Free Church with the other non-established Presbyterians of Scotland. Though our readers would scarcely care to follow us into the details of this question, we cannot help saying that had his insight been more true, he would have seen from the first both that there were difficulties in the way which made failure all but certain, and that much greater advantages were to be obtained by the different Churches continuing to move in separate lines than by actual incorporation. All that was desirable was secured when the negotiations resulted in a better understanding of each other's principles and worth, and anything more would, we believe, have produced evil instead of good.

Whatever may have been Dr. Buchanan's shortcomings it is evident that he was not one of those men who, as has been said of the Bourbons, "learn nothing and forget nothing." In many ways a great revolution took place in the course of his life in his character and views of things, and in most cases this change was unquestionably for the better. He began by hating and despising Dissent; a more intimate acquaintance with Dissenters taught him both to love and respect it. He entered on life as a high and somewhat imperious Churchman, and with strong views as to the absolute necessity of the connexion between Church and State. As he advanced in years his close and intimate experience of all the details of the working both of an Establishment and of the Voluntary system brought him to the conclusion not only that the latter was incomparably superior, but that no Christian Church worthy of the name can have true freedom of action except under release from State-trammels. After an experience of thirty-seven years, his biographer tells us—

"as a practical man, having an eye not to abstract theories, but to the testimony of ascertained facts, he was always ready to assert that the Free Church had found an absolutely better method of doing the work of Christ in modern society than if it had the help of State-endowments. And although it may sound like a paradox, therefore, it is the sober truth that in the interest of the conversion of the world the Free Church could not now afford to re-connect itself with the State."

We shall only add that the Life of Dr. Buchanan is drawn up with judgment and good taste, shows no undue bias, and contains a clear narrative of many transactions of great interest and importance, having a much wider bearing than belongs to most merely sectional ecclesiastical affairs.

Of Dr. Beith's *Memories of Disruption Times* we regret that we cannot speak very highly. Its slight and gossiping character and its multiplicity of trifling details may give it a certain interest to Free Church people, but will not commend it to outside readers. After an interval of thirty-four years, too, the bitter feeling which peeps out every now and then might have been expected to be toned down a little more. It is scarcely worthy of Dr. Beith to record at this time of day (see pp. 26, 27)

* There used to be a story, which, however, Dr. Buchanan in his account of the interview does not tell, of the Duke of Wellington putting his finger on one weak part of the scheme. In the demand for new churches it was also left out of account that a good many of the seats in the existing churches were unoccupied. The Duke, who seems to have thought it all right to ignore Dissenters, could not, however, get over this difficulty, and he is said to have startled the clerical deputies by abruptly asking: "But what the devil do you make of the unlet seats?"

the careless and perhaps ungenerous words of distrust or reproach which were spoken against the Non-intrusionists before the Disruption—words which have probably been long since regretted or atoned for. He seldom sees any good in an opponent, any evil on his own side—and the result is to raise frequent distrust in his readers as to the accuracy of his statements. It is seldom easy, in events so long past, to discover how far such distrust is warranted; but we may mention one statement of Dr. Beith's, in regard to a matter of little consequence, indeed, but which happens to fall within our own knowledge and which affords a fair test of the mode in which he deals with facts. Shortly before the Disruption a large "convocation" of clergymen was held in Edinburgh to determine what course should be pursued at the next General Assembly, in the event of the Government persisting in their refusal to afford relief to the party adhering to the Veto Act. After his return to Stirling, Dr. Beith states that he held a meeting of his congregation, at which he gave an account of the proceedings, and stated that he along with his brethren had distinctly resolved to leave the Church. He then adds:—

"The local papers reported my statement with tolerable accuracy. The writers there were jubilant over the Quixotic proceedings of the 'Rev. Gentleman,' his folly in committing himself as he did by such a public pledge to a course which the country would never see realised, either in him or in any of those who like him spoke so confidently and with such apparent determination."

Now, there were two local papers at Stirling at this time, and by an odd accident it so happens that a file of one of them is accessible to us, and we have had the curiosity to examine how far Dr. Beith's statement is consistent with fact. We cannot compliment him on the result. There is simply not a shadow of truth in his representation. Though the editor is evidently not a Non-Intrusionist, there is not a single word in his remarks but of generous sympathy and appreciation of the position of Dr. Beith's party, and the most implicit trust expressed in their carrying out their intended secession. But Dr. Beith had to draw a picture of the Free Church party contending with unmingled difficulties, insults, suspicions, and reproaches, and hence his memory treasures up every evil thing that was spoken against himself and his friends—but words of cheer or kindness are all forgotten.

J. TAYLOR BROWN.

HISTORY OF ARAB CIVILISATION.

Culturgeschichte des Orients unter den Chaldäern. Von Alfred von Kremer. Band II. (Wien: Braumüller, 1877.)
(First Notice.)

MORE than two years ago (ACADEMY, July 17, 1875) we noticed the first volume of Herr von Kremer's great work, of which the second and concluding part has now happily appeared. The first volume was concerned mainly with the history and development of the Muslim State, its origin, its gradual building-up, and the nature of its administration in the various departments. The present volume, on the other hand, is chiefly

occupied with the history of the people, considered not as a unit, but as families and societies. Its ten chapters may be divided into two classes, the first dealing with what may roughly be termed the social development of the Arabs, the other with their intellectual growth. With that disregard of all method which characterised his first volume, Herr von Kremer has arranged his chapters in the strangest order; but chapters vi., iii., iv., v., ii., entitled, "The National Character," "The Family," "The People," "The Life of the Classes," "The City of Peace," fall under the first division; while the following chapters belong to the second. The first chapter, however, headed "Der Cultus," and treating solely of "The Sanctity of Mekkeh," and "Prayer," we exclude as inadequate—the author doubtless considers it unnecessary to write more upon a subject of which he has elsewhere treated at length—and the conclusion, "The Causes of the Downfall," comes under neither class.

The first division in the volume is, on the whole, the more interesting and the better executed. The various subjects are more carefully thought out, less chaotically arranged, and written in a more readable style than the second part, which is necessarily more statistical and limited to narrower things. About the whole book, however, we cannot but notice a diffuseness, a want of the power of arrangement and condensation, which is the more to be regretted as the work abounds in curious information, hard to be otherwise attained, and carries, moreover, the weight of the author's learning and long experience. Herr von Kremer has collected in his *Culturgeschichte* the results of a wide and lengthy course of Oriental reading; and both on account of the reputation of the writer and the intrinsic worth of the book it will be received by all Orientalists with unfeigned gratitude. But the debt would have been infinitely deeper if the author had given us a history instead of a series of historical essays. There are gaps between the different chapters left unfilled: there is a want of unity about the book; and it fails to leave a connected impression on the mind.

The sixth chapter, which we place first, sketches the salient points of the Arab character with some success. The traits are well known; but they are clearly delineated and illustrated by some excellent examples. It were only to be wished that Herr von Kremer had introduced more of those splendid Arab stories which Fresnel and Major Osborn tell so well, and which reveal more of the people's character in a single page than do twenty folios of modern description. Herr von Kremer rightly places first, as the most prominent feature in the Arab's character, his grand notion of honour, whether shown in the battle or at home, in generosity to the vanquished, in protection to the stranger, in reverence for women, or in loyalty to the tribe and the neighbour, extending even to the terrible blood-revenge. Nothing in the whole world could be put in the balance with honour. An ancient poet writes:—

"I guard my honour and dole it not:
What boots all wealth if honour once be gone?
Gold that is lost may yet again be got,
But honour once corrupt will never more be won."

For an Arab to refuse protection to the stranger who said, "I throw myself on thine honour," or "I claim thy protection," would have been an endless shame to the whole tribe, if such a refusal ever took place, which may well be doubted. If one claimed protection, it was given at the risk of the host's life. When the night came, fires were lighted near the tents of the Arab chieftain, that strangers wandering in the desert might be guided to the hospitality and protection of the Arabs. And when once "bread and salt" had been tasted, the stranger was entitled to the friendship and protection of his host. In later times the same feeling lasted. A governor was ordering some prisoners to execution, when one of them asked him for a drink of water. It was given; and, when he had drunk, the prisoner said: "Wilt thou slay thy guest?" and his life was instantly spared (p. 240). Another point of honour was the holding to the given word. An oath was not required or esteemed among the ancient Arabs. The word of a man of honour was inviolable, and oaths were only resorted to in later times when the people had become demoralised by contact with Greeks and Persians. Hospitality was one of the most important duties of the Arab. The nobility of the desert had, indeed, to perform duties which fully counterbalanced their privileges. The higher the rank, the more profuse must be the hospitality. A great lord among the Arabs must keep open house and open purse, unless he would lose his caste and be made the subject of the poet's satires, and be branded "niggard" for ever. For the Arab was a lover of poetry, and a good satirical squib was certain of a hearing. Hence poets were a much-respected and a largely-rewarded class: 200,000 francs for a single verse may seem an unusual remuneration, but it is only one example out of many. The most valuable poems in a pecuniary sense were, of course, sonnets in praise of great men, but the most popular were ill-natured satires. For the Arab mind had a great leaning to wit—if ill-natured, so much the better. No one can read Arab stories without seeing this side of the people's character: a dry caustic wit is their delight. Herr von Kremer's instances are not so good as they might be, but one story is worth quoting as an example of the *persiflage* to which the learned in the study of traditions were subjected:—

"A Traditionist on his travels came across a Christian, who filled a cup with wine, emptied it, and once more filling it, handed it to the Traditionist, observing, however, that it was wine. His companion asked him how he knew that. 'My servant,' said the Christian, 'bought it from a Jew.' Whereupon the Traditionist drained the cup at a draught, and then remarked:—'Thou art a fool: we Traditionists regard the statements of men like Sofyân ibn 'Oyeyna or Yezid ibn Hârdn as untrustworthy, and reject the traditions sprung from them, and I am now expected to give credence to a tradition that rests upon the authority of a Christian, his servant, and a Jew! By God! I only drained that cup on account of the weakness of the evidence!' (p. 245).

Passing over what Herr von Kremer has to say on the simplicity of life and on the superstitions of the Arabs, we come to the saddest chapter in the book

(iii., "Ehe und Familie"). It tells the story of woman's degradation. Those who lament—as who does not?—the present miserable state of women in the East, can hardly realise what was the condition of the Arab women in early times. The estimation in which women are held is the test of a nation's moral worth; and nowhere is this truth more plainly to be read than among the Arabs. The history of the degradation of their women is the history of the downfall of the race. In old times, the Arab woman was not merely reckoned her husband's equal: she was the object of chivalrous respect. All the old stories and traditions bear witness to this noble trait in the character of the Arabs of early days. The modern harim-system was as yet undreamt of: the maiden of the desert was unfettered by the ruinous restrictions of the later Muslim life. She was free to choose her own husband, to bind him to have no other wife than herself; she might receive male visitors, strangers even, without suspicion. Her virtue was too dear to her and too well-secured to need the keeper. She went to the mosque as well as men, a practice now unheard of. Jurists decided that it was impossible that a woman could be bought. Her husband treated her not with love only, but with reverence. It was she who inspired him to deeds of valour, and it was her praise that he most valued when he returned triumphant. To protect the lives and the honour of women was the highest duty, the noblest privilege, of the Arab chief. The hero of desert-song thought himself happy to die in guarding some women from their pursuers. Wounded to the death, Antares halted alone in a narrow pass, and bade the women press on to a place of safety. Planting his spear in the ground, he supported himself on his horse, so that when the pursuers came up they knew not he was dead, and dared not approach within reach of his dreaded arm. At length the horse moved and the body fell to the ground, and the enemies saw that it was but the corpse of the hero that had held the pass. Even in death, as in a life *sans peur et sans reproche*, Antares was true to the chivalry of his race.

The first to begin the ruin of this fair state were, as might be supposed, the theologians. Rejoicing themselves in numerous harims, they yet preached against the world and the flesh, as well as the devil, and endeavoured, by inventing traditions of the Prophet and otherwise, to destroy the old Arab reverence for women. But there were other causes at work besides the hypocrisy of divines. In old times, as an ancient writer says, the true Arab had but one love, and her he left not till death, nor she him. Yet polygamy soon became common, and, indeed, was almost necessary for the strengthening of the clan, the foremost object of Arab ambition. But when the Muslims went conquering, when the immense spoils of the vanquished made life easy to the victors, when the wives and daughters of the enemy were given into the hands of the triumphant Faithful, then polygamy acquired a new meaning. And as the ancient pride in the purity of race decreased with the gradual intermingling of foreign blood, the old notion of womanhood van-

ished. The free true-hearted maid of the desert was no longer the delight of the Muslim: his eyes were blinded with the fair daughters of the Turks, with the beautiful slaves who now poured in in vast numbers from Turkistan, Greece, and Persia. The disgrace of bastardy, formerly indelible, was now no shame. The Khalifs themselves were often the sons of Greek or Persian slaves. The Court was ruled by these foreign mistresses, who were trained in music and poetry with great care and then sold to grandees at enormous prices. The City of Peace was governed by Hetairai in every form, and the old Arab notion of woman's honour and of home-life was forever gone.* This change was the death of the Arab empire; it has been the death of all Muslim States. It has killed the home-life and poisoned the race at its fountain-head. Of old the sons of the Arab chief were his special care, and they had the love and training of a noble mother. Now, and for many centuries since, the harim is too numerous for the father's attention, and the women too degraded to teach their sons aught that is good. Jealousy, fratricide, moral ruin, has been the end of the system. So long as it exists no Muslim State can be healthy; no man under its influence is half a man, and its women lose all that is best in womanhood.

To pass on to the fourth chapter, "Das Volk." It is full of interest, and deals with a subject at present very imperfectly understood. In the common histories of the East we read of the Arabs dwelling separate and alone in their country, in spite of all efforts to mix with them, until the seventh century; and then we suddenly see this people spread over Asia and Africa and part of Europe, and instead of the Arabs we begin to speak of the Mohammadans. Yet we read nothing of how this change came about: the process of fusion of the Arabs—whom centuries of isolation had given a very distinct and constant national character—into the more general nation of Muslims is not there recorded. Herr von Kremer, therefore, has done an important service in drawing from the Eastern writers those records which show the development of the Arabs after their conquest, among the foreign peoples they had vanquished. He traces the history of the three divisions of the Empire: the Arab conquerors, the Muslim proselytes, and the tolerated infidels, showing that in course of time the first class, overcoming that scorn of the non-Arab proselytes which at first, in spite of the communistic doctrines of Islam, they entertained, became more or less fused with the second. The various causes which tended to lower the old veneration for blue blood—not least among them the general tolerance of illegitimacy—soon raised the new converts almost to the level of their converters, and the "Clients" by degrees acquired most of the rights of the true Arabs. A circumstance which told as much to the advantage of the native Persians as against the Arabs was the contempt the latter showed for the routine of administration, and also, though in a less

* At least in the upper classes; among the lower the traditions of their fathers still held to some degree.

degree, for juridical and theological studies. The Clients had nearly the whole management of business in their hands, and they also took the lead in the schools. When 'Omar II. was remonstrated with for appointing two Clients to the post of Mufti in Cairo, he answered: "How can I help it, if they press forward and you remain behind?" An Arab of high birth was once asked in what he would have his son taught; he said, "In the law of inheritance." "Nay," said his questioner, "that is the science of the Clients; it is unfit for true Arabs, who need only to know the ancient poems in order to be counted educated." After treating of these two main classes of Muslims, Herr von Kremer gives an interesting account of the state of the Christians and Jews under the rule of the Khalifs. Especially interesting are his notices of the Manichaeans and Nestorians.

The fifth chapter, "Die Stände und ihr Leben," is occupied with the distinctions of classes, the wealth of the upper ranks, their luxury of dwelling, dress, and food, and such like subjects. The Arabs, who in the classic time lived in the utmost simplicity, soon learnt to appreciate the luxurious habits of the effete civilisations of Byzantium and Persia. A son of an early 'Abbâsi Khalif distinguished himself by writing a cookery-book; another Khalif's reign was remarkable for the publication of a book which provided a different *menu* for every day in the year. One little dish is said to have cost 1,000 francs (dirhems rather); and the table of a Prince of the Faithful demanded a daily expenditure of 10,000 francs. Herr von Kremer's account of Muslim gastronomy is worth reading, as are his notes on the true Arab love of perfume and ornament. We can only refer to them here.

In the first volume were two sketches of the life at Mekkeh and Damascus; so now in this part is a chapter devoted to the "City of Peace," as Baghdâd was euphemistically named. It is a pleasantly-written account of the life of the great Muslim city, the inheritor of the glory of Babylon, Seleucia, and Ktesiphon. In the midst of the richest and most thickly peopled country of the 'Abbâsi empire, well watered by the Tigris and Euphrates and the countless canals springing from them, surrounded by gardens where the natural advantages of the climate were heightened by every device that art could suggest, closely connected with the outer world both by land and sea, Baghdâd may well have seemed an earthly Paradise to the Court poets of the time of its splendour. A city within a city, inhabited by thousands of officials, the Khalif's palace spread its vast courts on the west bank, with the great mosque, surrounded by the quarters of all the many trades which fed on the luxury of the Court. On the east bank of the Tigris was the fashionable quarter, where 'El-Mahdi built his palace, and where the great family of the Barmecides had their houses and gardens. Countless minarets shot up their slender stems like tall rushes into the clear sky; while beneath them the most learned doctors of the Muslim world held their famous debates. Side by side with the splendour of Court and mosque were the

miserable dwellings of the poor, whose wretched state formed a contrast to the prosperity of the city most rare in Mohammedan countries. This was the city where the bloody 'Abbâsîs held their rule—El-Mansûr the founder, the murderer of his best friend; the cruel Mahdî; El-Hâdî, the would-be poisoner of his mother; the "good" Hârûn-er-Rashîd, the magnificent spend-thrift, the sumptuous rake, the unfeigned lover of uncanonical things—"Wein, Weib, und Gesang." This was the scene of the highest culture Islam ever attained—too soon to be exchanged for the violent excesses of Tatar mercenaries, the barbarities of the Mongols and the hopeless vicious stagnation of the Turks. STANLEY LANE POOLE.

NEW NOVELS.

The World Well Lost. By E. Lynn Lynton. In Two Volumes. (London: Chatto & Windus, 1877.)

Five-Chimney Farm. By Mary E. M. Hoppus. In Three Volumes. (London: Sampson Low & Co., 1877.)

Who is She? A Mystery of Mayfair. By the Author of "Fashion and Passion." In Three Volumes. (London: Chapman & Hall, 1877.)

A Sussex Idyl. By Clementina Black. (London: Samuel Tinsley & Co., 1877.)

Perils. In Two Volumes. By the Author of "Reminiscences of a Lawyer." (London: Remington & Co., 1877.)

MRS. LYNN LINTON has suggested a difficult problem in her two large volumes, and has, at any rate, succeeded in drawing a beautiful picture of love which is stronger than shame or loss. With a quick eye and a sharp scorn for the affected and ridiculous side of life, Mrs. Linton has widening sympathy with what is genuine and really pathetic, and this is to be found to a greater extent in *The World Well Lost* than in any of her former works. A lady named Mrs. Smith lives with her son Derwent and her daughter Muriel in the quiet neighbourhood of Grantley Bourne. A mystery hangs over the family. The father is absent, supposed to be travelling in Japan, and the children are brought up to look for his return and believe him to be like Sir Philip Sidney—"just such an honourable, high-minded gentleman, so courteous, so tender, so true." What their mother knows she conceals, answering their enquiries in a "quiet level voice," and showing in their presence no emotion in her "handsome dead-white face," but never wavering in the devoted love she expresses for her husband. The neighbourhood is curious, but accepts as the solution of the mystery that Mr. Smith is travelling and will shortly return. Meanwhile Derwent, the high-minded, clever, self-opinionated young man, grows up, and becomes attached to the daughter of the great man of the place, Sir Gilbert Machell, of Machells; and Muriel, the gentle, beautiful daughter—"who has the potentialities of a womanhood infinitely loving, infinitely pitiful, but with affections, not passions, and whose convictions would be the result of sentiment and reverence, of love and the right thing, rather than of logic against feeling"—is loved by both the sons

of Sir Gilbert: by Wilfrid, who renounces his love for the sake of a wealthy match, which is to retrieve the fortunes of his family, and by Arthur, who loses the world for her sake. The secret, which has been tolerably obvious from the beginning, is not solved until the end of the story; and we need not tell it here, though the interest of Mrs. Linton's work in no way depends on it, but rather on the heroic picture of faithful love in the wife, whose instincts seem almost maternal to the man whom, in spite of the shame he has brought upon her and those she loves best—in spite of the base lie with which even at the last he endeavours to screen himself—she proclaims as "her loved and honoured husband." Whether any woman so high-minded and true could have kept up this delusion of honouring a man so unworthy is open to question. We remember *Romola*, and how her love for Tito died of his baseness, and we feel her to be more truly human than Mrs. Smith and her daughter Muriel. But the beauty of Mrs. Lynn Linton's picture remains the same. To say that the book is full of clever writing is superfluous, though some readers may be frightened by meeting with "autochthonous neighbours" on the first page. The anxious mother of the world, Lady Machell, with her schemes, plots, and smothered feeling, who "shakes out the fringe of piety with which successful schemers trim their manoeuvres;" the fussy vulgar millionaire, Mr. Brown de Paumelles, and his limp and feeble wife and daughter, who cannot rise to their circumstances, who cling to each other so pathetically, and whose "quiet half-hours of gossip and needlework were the only moments of happiness accorded to them in their gold-tormented lives;" Wilfrid Machell, the cynical money-hunter who successfully represses all his best instincts; the strong-minded, philanthropic Miss Forbes, and the narrow, jealous Guy Perceval—are all distinctly-drawn characters, and we feel that the central figures of Arthur and his pretty weak-minded sister Hilda, and Muriel and Derwent, are more shadowy and less interesting personages than the rest. This is possibly on account of their extreme youth, which is prettily represented, but makes their self-absorption wearisome, though our sympathies are enlisted for Derwent at the end, when the dishonour of his family wakes him to manhood. How far it would be possible for such a secret as Mrs. Smith's to have been kept for fifteen years is a difficulty which might possibly have deterred Mrs. Lynn Linton from writing a very interesting story, had she considered it before she began.

From the tragedy of quiet country life we turn to a book the name of which gives us no idea that it contains the story of a public tragedy. *Five-Chimney Farm* is a story of the French Revolution of 1848, and we are not able to discover whether the story is written for the sake of giving the historical details of that time, or the historical details are given as the background of a story which loses its distinctness in them; but in any case the name of *Five-Chimney Farm* tells us nothing. The opening scenes describe an old farmer and his

wife, and the opposite careers of their sons—the home-loving William and the roving artist Philip, who marries a Frenchwoman and imbibes Radical opinions—and the rest of the story is occupied with the histories of the two children of the latter, François and Kate. François lives entirely in Paris, entering into the plans and sharing the hopes of the Republicans of that time, and there Kate, his sister, joins him after a brief sojourn with uncongenial relations: their subsequent story is interwoven with the history of the Revolution. Before we are half-way through the first volume we leave *Five-Chimney Farm*, and we never revisit it until the last pages of the third. Meanwhile, Miss Hoppus has written a powerful story, or rather drawn a powerful picture, for as a story, in spite of some original character-drawing and some dramatic situations, it fails. It reminds us of a picture in the Amsterdam Gallery, about which we wonder whether the face is painted for its own sake or for the sake of the light which is falling on it, for the impression left on our minds is not that of a face, but of a golden glow. When we close *Five-Chimney Farm* it is the impression of a lurid glare and of figures dimly discerned through fire and smoke which remains with us, and yet those dim figures have an interest about them which is lacking in the largest proportion of the stories we read. Camille Bernard, who loves so hopelessly and yet so truly, sacrificed to the feeling of the time—who is so weary at twenty-two, that "it seems to her as though she had borne the sorrows of all the generations of men, and shared all their efforts and struggles"—is a noble conception of womanhood; and François, the young enthusiast, with a passion for self-abnegation and a sad bewildering doubt of the truth of his cause and the utility of his sacrifice, stands out distinctly from the smoke and ruins. Old Jacques de la Tourelle, the Republican, in "whom there is no pity;" Bernard, the journalist, the regenerator of society, the follower first of St.-Simon and then of *Enfantin*, the man whose wife said he liked the excitement of martyrdom, and "would have found it *triste* to be only *bon tailleur*," and whose long, thin nose gave an eagerness to his face as though he were for ever "cleaving his way with it"—are vigorously drawn; but Thrasylbul Bernard, with his fierce theatrical passion for Kate Copley, is the most fully elaborated of the characters, and shows the success which Miss Hoppus is capable of achieving in character-drawing. Kate Copley, though an admirable type of a faithful, self-sacrificing English girl, and her honest lover, Felix Durrell, whom Thrasylbul imprisons in the catacombs, are more commonplace. If some of the expansive commencement had been condensed, and the great mass of historical information and reflections had been left out, so as to reduce the book from three volumes to two, or even one, *Five-Chimney Farm* would be a very striking story; as it is, it cannot fail to interest those who master it.

Who is She? is a book so full of froth and wholly unnatural that we quite agree with the author, who says in a lengthy Preface that "nothing of the kind ever happened in real life," and that, "though

truth is stranger than fiction, truth in this case will have to be wondrously strange if it resemble in the least the incidents described in the following pages." It is unkind of him to take out of our mouths the very words we were going to say, for little else is left to be said.

A Sussex Idyl is what it professes to be, a very simple story, full of farm-pictures and hop-picking, telling how a fashionable London gentleman broke his ankle and was nursed at a farm, where he lost his heart to "Little Janey," the farm-servant, and, after vainly endeavouring to forget her, returns to marry her. The philosophic way in which his lady-mother receives the announcement that he is about to marry a farm-servant, and gives her consent and welcomes the bride, is surprising, and perhaps not quite natural as mothers are at present constituted.

Perils is a novel written with the hope of arresting "the Freethinking which in this age stares us broadly and unblushingly in the face," and its readers will judge whether it is strong enough for the attainment of its purpose. From the exceedingly prosaic tone of the first volume, which is chiefly devoted to the perils of Freethinking and of most money investments, we are unprepared for the sensational tone of the second, in which the heroine is persecuted by a baronet whom she dislikes, and the hero is with difficulty rescued from the perils of a mine in time to abjure Freethinking. The language is of the last century; the conversations cannot, we imagine, be those of any century, for we do not know any date when one Harrow boy is likely to have said to another, "Do, my dear Greville, let me say a few words to you on that subject which so deeply concerns your present and future happiness," and to have been answered in fierce and passionate tones, "Walter Liddon, we have, I believe, conceived a sincere liking and friendship for each other; if it is to continue here and when we enter upon life—if these sentiments are to follow us—then Religion must be a forbidden ground between us." F. M. OWEN.

RECENT VERSE.

Morning Clouds; being divers Poems. By Henry Bellyse Baildon, B.A. (Edinburgh: David Douglas.) This volume ranks high among the writings of the lesser poets of 1877. It possesses a distinctive character. Coleridge named imagination the "esemplastic" faculty—the faculty which moulds to unity. There are occasional fine touches which show that Mr. Baildon possesses imagination, and even a few whole poems which may be called imaginative. But the distinction of the volume is rather the play in it of a vividly-coloured fancy; there is in it a jewel spray of poetry everywhere. Many of the poems are studies or sketches of external nature, and of their kind these are original and full of beauty; but sometimes the unity of feeling seems lost in the variety and brilliance of detail. The play of the writer's fancy is always his own, and suggested by things seen and heard rather than by books. Perhaps the finest poem in the volume is that entitled "A Bather;" it is written in irregular, unrhymed verse; the rhythmical feeling is not strong and massive (as in the cadenced writing of Whitman), but somewhat slight and thin; still it is a poem full of the joy of life and of the sea. Mr. Baildon would, perhaps, bring his fancy to higher uses if he wrote more in regular but richly-

constructed stanzas, such as the Spenserian. We must quote a passage which may serve as an example of Mr. Baildon's studies from Nature; it is the opening of "An Evening Recorded":—

"But now the hills stretched leonine,
Luxuriant in bronze light, that spread
Refulgent over flank and head
Elate with amber wine.

Then slowly failed the light from brow
And loin of each drowsy hill,
The shadows slid away, and now
The passive range is folded still
To slumber; those green branches stir
Across its cloud-soft lavender.

As swift as when a strong wind blows
Grey ash from off a smouldered fire,
Till one hot ember suddenly glows,
An eastward cloudlet's toppling spire
Is kindled rose,
And with contagion swift
Sheds on its luminous gift
From bluff to cape, from cape o'er tideless bay
Of eastern cloudland, till a marl of rose
Burns on its beaches grey.

Now, as I think to turn me to the west,
An awe withholds me, as a worshipper
In some dread Deity's temple is oppress,
When from the holy to the holier
He passes onward, fearful he may see
The splendour of the very Deity,
And die, consumed of glory; for the eve
Seems solemn as miraculous vision sent
To some rapt prophet: turning, penitent
And humble, full of rapture I receive
Bracing my awe-full spirit to sustain
A pleasure, tyrannous as pain."

The poem continues with much beauty, and closes in a fine repose which follows a fine rapture.

Hermione; a Tragedy. By Charles H. Hoole, M.A. (Pickering.) This is a Greek tragedy, and its hero is the Ledaean Hermione, sole daughter of Menelaus and Helena, who had been promised in marriage to Orestes, and who was borne away to Delphi by Neoptolemus. She is imprisoned in the Temple at Delphi, with Delphian women—the Chorus—companioning her. Orestes arrives and Neoptolemus is slain. The poem is the work of a scholar and a man of fine literary feeling. A drama in strict classical form must as much as any other poem be filled with the breath of the divine spirit of imagination to live; but it may be choice and comely, though not vital, by being carefully moulded after models already prepared. This poem is comely, refined in style, singularly free from faults; the verse—both the blank verse and the rhymed choruses—shows a delicate and cultured ear. It remains, however, for Mr. Hoole to prove by other work what this fails to prove—that he possesses the creative energy of a "maker." A few sonnets close the volume; they show a true conception of the sonnet in its mood of tender reverie. The following is full of delicate charm:—

"The peace that hovers in the summer sky
Has glided to the river as it flows,
The charm of sunset lingers in the rose,
The flowrets shine like stars. Is heaven too nigh?
We ask half fearful. Not as bringing peace
Or tranquil pleasure; all but these must cease,
And these are all we gain when raised most high.
Then let the river flow, the flowrets bloom,
And envy not their beauty; as men pass
On state occasions to a larger room,
So let us wander o'er the summer grass
As heaven's own chamber; we have made earth's
gloom,
And yet for some brief seasons still may go,
As men in Eden wandered long ago."

Prometheus the Fire-Giver. (Chatto and Windus.) This is "an attempted restoration of the lost first part of the Promethean trilogy of Aeschylus." The subject ought to be attempted only by a writer of high genius, in the best season of his inspiration. The anonymous writer does not give proof of genius; he has large command of words, and ease in certain kinds of versification;

possibly he might have succeeded in a less ambitious effort; but, as it is, we constantly feel that the writer's imagination cannot really reach as high as his theme.

George Villiers, Duke of Buckingham, a Drama, and other Poems. By Welbore St. Clair Baddeley. (Hardwicke and Bogue.) Perhaps the writer of this volume may possess a little genuine poetical feeling and talent, but his ambition to write a drama is certainly ill-directed. To make the action progress seems a painful difficulty; the characters walk in, try to explain their motives and plans, and having got through their parts seem delighted to scurry out, like ill-trained actors who are not sure whether the prompter is at hand. The "other poems," without offending in a positive way, are poor in quality: just good enough to detain the complaisant reader in the hope of something better, they disappoint him because the something better never comes.

Constance; a Tale. (Smith, Elder and Co.) This poem was written so long ago as 1831. The scene is laid in India. The hero and heroine are conceived somewhat in the Byronic fashion. St. Clair is burdened with a legacy of revenge against the British, but in the midst of his dark plotting is possessed by a passion for the beautiful English girl whose life he has saved from a leopard upon a slope in the sub-Himalaya. By a rehandling the incidents have been connected with the Indian Mutiny. St. Clair dies tragically. The volume makes no addition of value to English poetry, but there is some skill in the handling of metres, some vigour in the narrative, and some poetic feeling in the rendering of Indian landscape.

London Lyrics. By Frederick Locker. (C. Kegan Paul and Co.) This, the eighth edition of "London Lyrics," needs no commendation. The publishers have now made the volume cheap—not "cheap and nasty," but cheap and charming.

American Yarns and Fables. By W. Phillips Thompson. (Simpkin, Marshall and Co.) We do not know whether these oddities are truly transatlantic or not, but they possess undoubtedly a Yankee flavour. Persons who enjoy the dry grotesque of American humour must find a place among their specimens for two or three of these yarns. The secret of that humour seems partly to lie in the union of extravagance with precision; in its absurdities the positive and the transcendental become one. As the best judges differ with respect to which of Mr. Gilbert's "Bab Ballads" is the most edifying or the most pathetic, so some readers will like best Mr. Thompson's yarn of the Quaker challenged as to his literal interpreting of Scripture, who finds texts to justify him in pounding to jelly the smiter of his right cheek before he turns the left cheek also; other readers (among whom we rank) will be most deeply affected by the calmness of that discussion between the occupant of a river-side shanty and the man who has abruptly descended through the roof after the latest steamer blow-up, respecting the amount of damages to be paid.

Logroño; a Metric Drama in Two Acts. By Frederick Cerny. (Marcus Ward and Co.) It is impossible to read this "metric drama" without supposing it to be an opera libretto. The story on which it is based (derived from Borrow's *Gypsies in Spain*) seems made to Verdi's hand. The daughter (doubtless soprano) of the Gipsy Queen (*contralto*) is pursued by the amorous Count (*basso*), is chivalrously defended by the student Alvarez (*tenore*), is cursed for her love of the pale stranger by the Queen, while "chorus of peasants" and "chorus of gypsies" appear when called upon to discharge their parts. Murders, poisonings, and an alchemist's chamber require no unusual "properties." Mr. Cerny's verse is not too good for a libretto; the pictorial illustrations of this handsomely-printed volume are in the style named by Mr. Ruskin the blottesque.

Lashed to the Mizzen; or, a Night off the Cape. By Frank Johnson. (A. H. Moxon.) This—a few pages of attempt at poetry—is one of the curiosities of literature which refresh a reviewer toiling among the mediocrities of verse-makers. Frank Johnson sets down with unfaltering confidence the facts he has seen, and the feelings he has felt; all is so real to him that what he writes seems to himself absolutely the highest poetry.

"It would have been easy for me, in this my narrative, to have adopted a metre which readers with no grandeur of ear might have preferred to the one that I have chosen, as more in unison with the fine reach of the ocean to the southward and eastward of Africa. . . . I could not make the ocean limp in iambs. That is not its gait as I have seen it."

The verse, if it has not the power, has certainly much of the turmoil, of the sea in storm; but by virtue of its fidelity to fact, out of the amorphous mass of semi-verse starts such a striking passage as the following. The sky had been comfortless, hopeless all the preceding day; night came ominously, and the storm seemed unabated; near "four bells" the swell grew easier, and the "humming" in the ropes less loud.

"I signalled to the master hugging tightly to a shroud:

When lo!—a second scarce—and the sky upon the give!

We caught at it as men more than hungering to live!—

And ah!—a little yet—and the brightening brighter still!

All now were on the gaze as none could gaze his fill!

When oh!—oh!—beautiful! out broke the blessed sun!

No other could it be than the very very One!"

The account of the author's address to the sailors on Sunday morning is delightfully composed of absurdity, common-sense, and nautical piety.

Poems. By Ellen S. Craik. (J. Nisbet and Co.) This tiny volume of verse is for the most part religious in subjects and spirit. It exhibits in manner traces of the influence of Miss Ingelow and other contemporary poets. Two or three short poems show qualities of decided promise. We think the writer ought to submit to the influence of the great masters, and ought to lean in the direction of subjects not directly religious which may solicit her. The following sonnet, entitled "A Last Word," deserves to be quoted; it is followed by "Another Last Word," a poem more original in idea and of equal beauty, in which the dying wife resigns her husband to some new happiness in his earthly life:—

"Good-night, beloved, for the night draws near,
Shrouded in mists, with only parting sure.

That must be—so farewell! While we keep pure
Our past from breath of change, our hope from fear,
Nought else can greatly harm us; let us cheer
Our hearts with thought of wealth they have secure,

So all that time may bring we can endure,
Seeing what cometh nearer year by year.

For if I see thy face on earth no more,
It shall fill all my dreams in that long sleep

That cometh, and when morning bids me rise,
Our God shall lead thee to me, as of yore

To Adam, wakened from his slumber deep,
He led his bride in groves of Paradise."

The writer is certainly justified in writing verse, and she ought to strive to advance quietly and steadily to better things than this little volume contains.

A Sheaf of Verse. By Henry G. Hewlett. (C. Kegan Paul and Co.) Short poems written at intervals during the last twenty years; in all only one hundred and forty pages. After we have dismissed some of these verses as of slight value, a residue remains of true and beautiful poetry; but necessarily the residue of so small a volume is itself far smaller than we should desire. The ballads we care for little; Mr. Hewlett succeeds best in reflective poems and brief descriptive

poems. A series of sonnets on the months, entitled "An English Year," has much beauty. To verses so various in subject and style a unity is given by a spiritual faith appearing and reappearing which, if bound down to form, would probably appear as liberal Christian doctrine. Sometimes it seems almost too vague for such a name:—

"Just enough light to find a path we hope one day to see;

Just enough love, with death in view, to make it bliss to be;

Just enough hope to trust Love's light doth shine
our darkness o'er;

Just enough bliss, when life is past, to make us yearn for more."

True and fine thoughts lie at the heart of Mr. Hewlett's best sonnets; they quicken the reader's inner life; but they are too few, and leave us wishing for more.

NOTES AND NEWS.

A COLLECTION of thirty-seven letters addressed by John Keats to Fanny Brawne (his betrothed) is about to make its appearance in a volume edited by Mr. H. Buxton Forman. They belong to the years 1819 and 1820, ending with the contemplated departure for Italy. The editor contributes to the volume an introductory essay on certain doubtful or misrepresented points in the poet's life, and an appendix identifying Wentworth Place—where more than half of the letters were written in one house and sent to another, next door. There is a portrait etched by Mr. W. B. Scott from a death-bed drawing of Severn's; a silhouette of Miss Brawne; and a facsimile of one of the letters, in which a novel piece of exactness has been resorted to: paper of the same sort as the original, and actually manufactured at the time the letter was written, has been collected and used for printing the facsimile upon.

AN assembly of leading Republicans was lately held at Paris, to consider the best manner of commemorating the centenary of Voltaire's death, which will fall on May 30 of this year, during the time of the Exhibition. Among other resolutions, it was agreed that a selection from the works of the philosopher should be published in a popular edition, to be sold for one franc. Beside this, speeches will be delivered in his honour; an exhibition will be held of all existing editions of his works; his best tragedies will be performed at the theatres; and a popular festival is also contemplated.

M. MARIETTE, the eminent Egyptologist, is at present in Paris, and, we regret to add, seriously ill. He is not expected to return to Boulac until after the Paris Exhibition.

MR. JAMES GAIRDNER has in the press a History of Richard III., which will shortly be published by Messrs. Longmans. Its general tendency, we understand, is to revindicate the old view of Richard's character and actions with fuller and more minute criticism of details than has hitherto been devoted to the subject. The book will conclude with a chapter on Perkin Warbeck, founded in part upon new evidence of the strongest description against the pretensions of that adventurer.

THE Old French Text Society has just issued to its members, as part of their 1877 subscription, the second volume of *Les Miracles de la Vierge, par Personnages*, edited by MM. Gaston Paris and U. Robert, and *La Chanson de Geste d'Aiol*, edited by MM. J. Normand and G. Reynaud. All the books for 1878 are in hand. Vol. I. of Baron Rothschild's handsome present to the members of the Society is nearly ready for delivery.

THE second volume (*La Révolution*) of Mr. Leopold Katscher's German translation of Taine's work, *Les Origines de la France contemporaine*, is about to be published at Leipzig simultaneously with the French edition.

DR. HENRY DUNBAR has prepared a Concordance to Homer's *Odyssey*, *Hymns*, and *Batrachomachia*, similar in all respects to Prendergast's *Concordance to the Iliad*. The work will be published by the Delegates of the Clarendon Press.

MR. FURNIVALL's volumes for the Early English Text Society this year will be:—1. For the Original Series, Poems from the Laud MS. 622; Adam Davies' *Visions Concerning Edward II.*; the *Life of St. Alexius* (with copies of three other versions in fine MSS.); *King Solomon's Book of Wisdom* (a set of maxims for the conduct of life, the bringing-up of children, &c.), and an account of his and his son's reign, &c.; the *Fifteen Tokens before Doomsday*, attributed to Jeremiah—that is, St. Jerome, and not Jeremiah, as Warton has it—and a pretty song on the coming of that sweet dew Christ; also the coming of Antichrist and his fight with Enoch and Elijah. 2. For the Extra Series, Part IV., completing the text of Henry Lonelich's englished *History of the Holy Grail*, from the French of Robert de Barron.

DR. DE VILLIERS, who proposes to issue by subscription a reproduction of the Mazarine Bible, has just published a pamphlet, with facsimiles, entitled *The Signature of Gutenberg* (Kerby and Endean), in which he claims to have discovered the autograph of the great printer concealed in the manuscript mark which is found on the back of most of the extant copies of the Letters of Indulgence of 1454 and 1455. These Letters of Indulgence were granted by authority of Pope Nicholas V. to all those who contributed money to aid King John of Cyprus against the Turks; and Paulinus Zappe, the secretary of the Cypriote king, was sent to Italy to take advantage of the privileges accorded by the Papal Bull. The new art of printing was then becoming known, and Gutenberg appears to have been employed to produce two or perhaps three editions of the Letter of Indulgence, in each of which blank spaces were left to be filled up afterwards with the date and the names of the donor and the place of issue. These facts were certified by the signature of the seller of the indulgence, and the authenticity of the document was still further attested by the addition of a seal and the endorsement of a monogram or sign-manual. This monogram Dr. De Villiers asserts to be, "without doubt, the signature of Gutenberg," and supports his assertion by a fanciful interpretation. Were it indeed the printer's autograph, we should expect to find it on every copy of the Letter of Indulgence which issued from the press; but this is not the case, for on a fine example of that which the Marquis de Laborde calls the second issue of the third edition, recently obtained from Germany by the British Museum, and which has never been used, the monogram is absent. We cannot, therefore, admit that the author has been successful in his endeavour to prove the existence of the signature of Gutenberg, but must conclude that, along with that of Caxton, it still remains to be discovered.

A HELP to the study of Yorkshire philology, &c., has lately been published by Messrs. Trübner under the title of *Holderness and the Holdernessians*, a little work containing many curious notes on the dialect and manners of a district which—wide of the great northern roads, and therefore less exposed to outer-world influences—has favoured the survival of numerous old customs and superstitions. Holderness, in all probability the first part of England to receive Teutonic settlers, is said to be the only part where Frisian place-names are found.

On January 14, 15 and 16, Messrs. Sotheby, Wilkinson and Hodge sold the library of the late Mr. Barron Grahame, of Morpeth. Among the chief lots were:—Sir W. Stirling-Maxwell's *Artists of Spain*, 1848, 13l.; Deuchar's *Collection of Etchings*, 1803, 12l.; Haig's MS. *Collection* (in two vols.) of *Armorial Bearings of Baronets*

&c., 27l.; Chalmer's *Caledonia*, 1807-24, 8l.; Van Dyck's *Iconographie*, Amsterdam, 1759, 11l. 10s.; *Chronicon Nurembergense*, black letter, 1493, 9l. 10s.; Claude Le Lorrain's *Liber Veritatis*, 1819, 14l. 5s.; Lebrun's *Galerie des Peintres Flamands*, &c., 19l.; Richardson's *Studies from Old Mansions*, 1841-48, 10l. 10s.; Nash's *Mansions*, 1839-49, 13l. 15s.; *Galerie de Florence et du Palais Pitti*, 15l. 5s.; D. Roberts' *Holy Land, Syria, &c.*, 1842-46, 22l. 10s.; *Galerie du Musée Napoléon*, 1804-28, 15l. 5s.; *Galerie de M. Crozat*, 1763, 11l. 11s.; Burgmair's *Triomphe de Maximilien I.*, 1796, 16l. 16s.; Sir R. Strange's *Collection of Historical Prints*, 23l.; *Houghton Gallery*, 18l. The three days' sale realised 1,217l. 18s.

AN interesting autograph collection was sold by auction at the Hôtel Drouot in Paris on January 21. The highest sums paid were 460 fr. for the manuscript of Théophile Gautier's *Tricorne enchanté*; 320 fr. for the manuscript, with the author's corrections, of Victor Hugo's *Hernani*; 250 fr. for a letter in which Mlle. Mars describes to Alexandre Dumas a journey through the Pyrenees. A hundred francs was given for the manuscript of George Sand's *Claudie*, for a letter of Gérard de Nerval to Alexandre Dumas, and for a receipt of Auber's for 12,300 fr., on the occasion of conducting the *Te Deum* at the baptism of the Prince Imperial.

MR. W. E. CUSINS, long a missionary in Madagascar, is to read a paper on the language of the island, before the Philological Society, on Friday, February 15.

DR. BICKELL has contributed an excellent article on the Chaldee Text of the Book of Tobit to the *Zeitschrift für kathol. Theologie* (II. Jahrg., S. 216, ff.), with special reference to Dr. Neubauer's discovery of the Chaldee text used by St. Jerome. He observes that, of the three different recensions of the Greek version of Tobit, the Chaldee agrees most with that represented in the Cod. Sinaiticus and the old Latin (Itala), though it sometimes confirms another recension represented in a Vatican MS. of the Itala. The explanation both of the agreement and of the divergence can only be the greater nearness of the Chaldee to the original Hebrew, especially when we consider those linguistic and stylistic peculiarities of the Chaldee which exclude the theory of its being a version from the Greek. Still Dr. Bickell holds that the Chaldee cannot be the original text, since at least one of its readings is evidently based on a misreading of a Hebrew word. The use of the third person throughout (the Greek changes from the first to the third) also militates against the originality of the Chaldee. Another interesting result of Dr. Bickell's enquiry is to reinstate in honour the old Hebrew translation published by Sebastian Münster, which appears to be also based on the Chaldee, and will henceforth be of importance for the criticism of the Chaldee text. From the Greek and the Chaldee versions, both made immediately from the Hebrew, it may yet be possible to reconstruct the lost Hebrew original of Tobit. For this desirable result, however, the preliminary labours of textual critics will be indispensable.

THE interest recently shown by Italians in German literature is remarkable. They are constantly issuing translations of both modern and classical German authors. The poet Robert Hamerling's epic poem *Ahasuerus in Rome* has just been translated for the third time into that language.

KINGSLEY'S *Hypatia* was published years ago in Germany under the editorship of Bunsen. The edition has long been exhausted; but the publishers, Messrs. Brockhaus, have just issued a new and much cheaper edition of the work, which is in great demand in Germany—a somewhat significant circumstance.

LADY CHARLEMONT is giving recitals for the benefit of the Stafford House Fund.

THE story of Guy of Warwick forms the subject of an inaugural dissertation by A. Tanner, of Aadorf, in Switzerland, one of the now numerous foreign students of Early English literature. It has been recently published at Heilbronn (Gebr. Henninger), under the title of *Die Sage von Guy von Warwick: Untersuchung über ihr Alter und ihre Geschichte*. It forms a valuable contribution to the stock of materials for a history of Early English metrical romance.

LA *Academia* of Madrid, which was originally started as an illustrated scientific journal, has been converted into a journal of general literature. Lately it has been giving some very interesting accounts of Christmas customs, legends, and noels of various parts of the peninsula, by such well-known authors as Balaguér of Catalonia and Trueba of Biscay. The poetry and poetical criticism is above the average; the number for January 7 contains some striking verses entitled "La Mitad de la Vida," by Canovas del Castillo, the present Prime Minister of Spain.

OUR readers will be glad to hear that the *Βραβυκός Ἀστίρ*, which exercised so wide and wholesome an influence in Greece during the short period of its existence, is likely to be started again by M. Xenos as soon as the present war is over.

A FURTHER publication on the subject of Catholic Liberal Education, by the Hon. and Rev. William Petre, will be published shortly by Messrs. Burns and Oates.

ARRANGEMENTS have been made to hold classes for the Higher Education of Women, to be conducted by members of the staff of King's College, at the Vestry Hall, High Street, Kensington. The lectures will commence on February 11. Information respecting them may be obtained from the Hon. Secretaries, Mrs. G. A. Spottiswoode, 29 Ashley Place, S.W., or W. Jack, Esq., 19 Lansdowne Road, W.

OBITUARY.

DR. JOHN DORAN, Ph.D. F.S.A., died at 33 Lansdowne Road, Notting Hill, on the 25th ult. in his seventy-first year. Rarely has the announcement of the death of a man of letters elicited a deeper feeling of regret. A member of an old Irish family of Drogheda, he was himself born in London in 1807; a residence of some years' duration in France and Germany placed him in possession in early life of much useful knowledge of greater rarity fifty years ago than now. His first essay in literature was a "history and antiquities" of Reading, published in 1835, and long since forgotten by all save the antiquarian student. For many years after that date, though his pen was actively employed in an unceasing round of contributions to periodical literature, no separate work bearing his name issued from the press; but from 1854 until last year a large series of his publications has drawn largely on the approbation of the reading public. His works may be divided into two classes. The first comprises those which were meant merely to amuse by curious extracts from forgotten works and by wealth of historical anecdote; the second class, of more permanent value, was avowedly designed to throw light on some epoch of national history. Among the volumes subordinating instruction to amusement may be placed *Habits and Men* (1854); *Table Traits, with Something on Them* (1854); *Knights and their Days* (1856)—the reader will note the punning titles of many of his works—*Monarchs retired from Business* (1857); *History of Court Fools* (1858); *New Pictures and Old Panels* (1859); and *Saints and Sinners* (1868). Of all his works in the more legitimate paths of history the most popular approval attended his *Lives of the Queens of England of the House of Hanover* (1855). This has passed through four editions, the last, greatly enlarged from the original, edition having appeared in 1875. In

1860 he published an account of the *Princes of Wales Heirs to the Crown of England*, and in the following year a *Memoir of Queen Adelaide*. A valuable history of the stage, from Betterton to Kean (*Their Majesties' Servants*) was warmly welcomed in 1864. One of the most interesting and least discursive of his books was *A Lady of the Last Century* (1873), an account of Mrs. Elizabeth Montagu and the "bluestocking" ladies of her day. The letters of Sir Horace Mann from Florence to a greater Horace at London (Horace Walpole) formed the materials of the two volumes published in 1876 under the title of "*Mann and Manners*." The Mann was dull and the Manners of the Court were coarse, but the book occasionally touched on topics of European interest, and sometimes supplied a fresh anecdote in the life of an illustrious Englishman. The merits and faults of Dr. Doran's latest production, *London in Jacobite Times*, were set forth in our columns only last week. Many works were published under his editorial supervision, but with the exception of Walpole's *Journal of the Reign of George III.* 1771-83, none of them were of lasting interest. In 1858 he superintended the publication of a *Selection of Ballads contributed to Bentley's Miscellany*, and in 1868 he did a like service for Mr. H. T. Tuckerman's volume of essays bearing the title of *The Collector*. At various periods of his life he acted as the editor of the *Athenaeum*, and since the retirement of Mr. Thoms from the management of *Notes and Queries* he has added the care of that journal to his other duties. For years his sprightly and gossiping contributions have been eagerly received by the conductors of the periodical press. The *Athenaeum* celebrated its fiftieth birthday (January 5 last) by a chatty article from his pen on its history and its staff. In the January number of the *Nineteenth Century* there appeared an interesting sketch by Dr. Doran on "Shakespeare in France," and the new volume of the *Encyclopaedia Britannica* contains an article on "Dwarfs" from his pen. No writer has passed away from our midst more beloved by his friends than Dr. Doran. His literary tastes and duties brought him into contact with many distinguished writers in the worlds of books and art, and all who came under the spell of his personal influence could not but admire his talents and his virtues.

SIR EDWARD SHEPHERD CREASY died at 15 Cecil Street, on the 27th ultimo. He was born at Bexley, in Kent, in 1812, and after being educated at Eton and King's College, Cambridge, was elected Fellow of his College in 1834. He was called to the bar by Lincoln's Inn in 1837, and joined the Home Circuit, where his name is still remembered as a writer of songs. For several years he acted as the Assistant-Judge of the Westminster Sessions Court. Subsequently he was elected Professor of History in University College, London, in which capacity he republished his *Text-Book of the Constitution* (1848), under the better-known title of *The Rise and Progress of the British Constitution* (1855). In 1860 he was appointed Chief Justice of Ceylon, and at the same time received the usual honour of knighthood. On his return from Ceylon in 1875, considerably broken down in health, he was appointed to the newly-founded Professorship of Jurisprudence at the Inns of Court. On his resignation at the close of last year, the duties of this Chair were divided between Mr. Frederic Harrison and Dr. James Bryce. Within a fortnight of his death he acted as Examiner in the Constitutional History of England to the University of London. His literary fame will probably rest on his *Fifteen Decisive Battles of the World*, a work which has gone through many editions; but his account of the *Invasions and Projected Invasions of England* (1852) and his works on the English Constitution and English History merit high praise. A devoted admirer of Eton, his *Memoirs of Eminent Etonians*, though useful in its day, has now been superseded by Mr. Maxwell Lyte's attractive volume. His last publication was *A First Platform of International*

Law (1876), and it is believed that he has left behind him a large mass of literary remains.

On the previous day there died another eminent Fellow of King's College. The Rev. George Williams was ordained in 1837, and served as chaplain to Bishop Alexander at Jerusalem from 1841-43. He entered upon his duties in the Holy City in the confident hope of bringing together the English and Greek Churches, but in after-years the retrospect of the failure of the objects for which the church at Jerusalem was founded afforded him but little pleasure. From 1850 to 1855 he was Warden of St. Columba's College, and in 1869 vacated his Fellowship at King's College by accepting the valuable vicarage of Ringwood. His *History of the Holy City* was published in 1845, and a new edition, with considerable additional matter, and an architectural history of the Church of the Holy Sepulchre by the Rev. Robert Willis, appeared in 1849. In 1846 he published a volume of twenty-one sermons preached at Jerusalem, and three years later an *Historical and Descriptive Memoir of Jerusalem*. No Englishman of this century has equalled Mr. Williams in accurate knowledge of the topography or history of Jerusalem. His work entitled *The Orthodox Church of the East in the Eighteenth Century* (1868) contains a full account of the curious negotiations of the Nonjurors in 1716 for union with the Greek Church.

NOTES OF TRAVEL.

M. L. A. BONNET contributes to the last number of the *Bulletin* of the Société de Géographie Commerciale de Bordeaux some brief notes on the Cazamance, a little-known river on the west coast of Africa, which enters the sea in about 13° N. latitude.

THE newly-issued *Bulletin* of the Société de Géographie of Antwerp contains several papers of interest. The President (Col. Wauwermans) contributes "Notice sur Eugène de Pruyssenare de la Wostyne, voyageur Belge contemporain, dans le Haut-Nil (1859-64)," which is followed by M. Grattan's notes of recent explorations in the island of Madagascar, and by M. Genard's "Notice sur le voyageur Anverso, Jacques-André Cobbe," who was born in March 1682. M. Genard claims to have discovered in the town archives of Antwerp a great deal of information respecting this ancient Belgian traveller, which will, doubtless, prove useful to the competitors for the prize which Baron de Werwe has recently offered for the best biography of a traveller belonging to the province of Antwerp.

THE Marquis de Roys is about to found a French colony at Port Breton, on the West Coast of Australia, which, we believe, is to be organised on the same principle as that adopted by M. Brau de St.-Pol-Lias in Sumatra.

THE disappearance of the Barker Islands on the North-West Coast of Australia turns out to be no hoax. It seems probable that some error was made in fixing their geographical position, as there appears to be no ground for believing in their subsidence, for the position assigned to them was not in a region known to be subject to volcanic action.

THE following interesting accessions have recently been made to the valuable map-collection of the Royal Geographical Society:—An original MS. tracing of a map of Tahiti, with remarks by the author; an atlas containing a collection of maps, dating from 1540 to 1590, with letterpress (it is thought that these maps are probably reproductions published at Antwerp about 1600); map of the country of the Wabondei, Wasambara, and Wakalindi, prepared by a member of the Universities' Mission; map of the Umbara country, East Africa, from a survey by Capt. W. Wharton, R.N.; and a map of the Sarawak territory of the island of Borneo (MS. tracing), presented by the Rajah of Sarawak.

MR. H. M. STANLEY has consented to deliver a lecture on his recent explorations and discoveries in Central Africa before the Royal Geographical Society on Thursday evening, February 7. The meeting, which will take place at St. James's Hall, will be held under the revised regulations, and it will be necessary for Fellows to make written application for special orders of admission for themselves and their friends. A banquet will be given by the society in Mr. Stanley's honour at Willis's Rooms on Saturday, February 9, when Sir Rutherford Alcock, President of the Society, will take the chair, and each Fellow will be privileged to introduce one friend.

It is announced from Siders that the Bella Tola was ascended on January 20 by the Geneva section of the Swiss Alpine Club; a not inconsiderable feat at this time of the year. The expedition, consisting of sixteen Genevese and four Vaudois, staying the night at Saint-Luc, commenced the ascent, favoured by splendid weather, on Sunday morning. Notwithstanding the soft snow, which gave way under the feet, the top of the Bella Tola, 10,138 feet above the sea, was reached, when a panorama of the most superb beauty rewarded the party for their exertions.

MAGAZINES AND REVIEWS.

THE *Educational Journal of Virginia* for January, 1878, contains an interesting article by Prof. Valentine, of Richmond, on "Instruction in Modern Languages." He begins with a complaint, not unknown in England, that "most of the grammars examined, as well as the notes attached to the Readers and plays, are sadly wanting in proper grammatical analysis and a true philological treatment." Prof. Whitney's books, however, though subjected to some criticism, are, in his opinion, much above the average. He then passes to some more general considerations, and calls attention both to the importance of modern languages for the comparative study of language, and to the value of French and German syntax as an intellectual exercise, especially if treated historically. An American, he says, who proposes to teach a modern language, should, if possible, study it in Europe; while a university professor of a language like German should be not only a classical scholar with some knowledge of Sanscrit, but also familiar with Gothic, Old High German, Anglo-Saxon, and the like. The *Journal* contains, also, a notice of the late Dr. Albert T. Bledsoe, formerly Professor of Mathematics in the University of Virginia, who was well known in England, having spent some time here after the war. He was born in Kentucky in 1808, graduated in 1830 at the United States Military Academy at West Point, and served on the frontier till 1832, when he resigned his commission.

"In 1833-4 he was a Professor of Mathematics in Kenyon College, Ohio; in 1835-6, in Miami University; in 1840-8 he practised law at Springfield, Ill.; in 1848-53 he was a Professor of Mathematics and Astronomy in the University of Mississippi, and in 1853-61 Professor of Mathematics in the University of Virginia. During the late war he took part with the Confederates, and a portion of the time was Assistant-Secretary of War. He was the author of a number of works, including *An Examination of Edwards on the Will*; *Theodicy, or Vindication of the Divine Glory*; and *Essay on Liberty and Slavery*."

After his return to America, Dr. Bledsoe settled at Baltimore, and became a minister of the "Methodist Episcopal Church, South." For some time he was one of the editors of the *Episcopal Methodist*, published at Baltimore, and for several years he edited the *Southern Review*, published at St. Louis under the auspices of the Church of which he was a member.

In the *Church Quarterly Review* the most interesting article is that on the *Life of the Prince Consort*. Of this the chief interest is political: it is the ablest of the attempts of its

presumed author to reconcile the policy of the Crimean War with that which he has advocated during the last few months. Everyone's memory will bear him out in the assertion that that war was conceived by the English nation (as he says it was by the English Government) to be waged, not on behalf of British interests, but of the public law of Europe. But it is extraordinary that he should venture on an irrelevant digression to the effect that "invasion panics" were unknown before the increase of military and naval expenditure which followed the Crimean War. It would be much truer to say that the panic of 1850, which led to the Volunteer movement, was the last than that it was the first. The only other important article in this number is that on "The Anglican Form of Ordination." The writer argues that the Reformers of 1549 took the view that the commission to the Apostles was the origin of the Priesthood, and St. Paul's commission to Timothy and others was the origin of the Episcopate: and hence used the words of St. John xx., 22-3, and 2 Tim. i., 6-7, as the safest and surest forms of conveying those commissions respectively.

HAMLET IN PORTUGUESE; BY KING LOUIS.

Oporto: January, 1878.

THE King of Portugal's prose translation of *Hamlet* has been the literary sensation of the past summer in Portugal. It is a curious circumstance that among a highly cultured and essentially literary people no single translation of Shakespeare's masterpiece was ever made till the King put forward his in May last. The great service which Schlegel and Tieck did for German letters when the German language was still far from being the plastic medium it has now become has been rendered to Portugal when its language is at its fullest and most perfect, only six months ago. It is to be desired, but it can scarcely be expected, that what the German rendering did for German literature the Portuguese translation may do for Portugal. Portuguese literature, however, is at present—for the moment only, let us hope—in a somewhat decadent condition; no great poem, no great work of fiction, no travel or biography writing of any value, nothing worthy of memory in theology, in the domain of science, or in scholarship, no political or polemical writing, no journalistic work of any worth, has been produced within the present century. Nothing first-rate has been brought forth, nothing even second-rate, with the one exception of the sound but rather heavy fragment of Portuguese History by the late Antonio Herculano. Under these circumstances, it was not to be expected that the King's translation would be enthusiastically received: nor has it been. The critiques upon it which have come under my notice are not conceived in a spirit of the higher criticism, and, indeed, seem to be rather dictated by a narrow feeling of exclusiveness, as of small *littérateurs* protesting against any invasion of the literary domain by an outsider. Verbal carping, fault-finding over details, and all occasions seized for breaking the poorest of jests—this is what I have been struck with in reading the performances of native critics in regard to King Louis's *Hamlet*. "His Majesty," says one of them, "would have done better had he been acquainted either with the English or the Portuguese language."

The translation is certainly not a faultless one. It would be easy to point to a score of faulty renderings, but it would not be so easy to point to the living Portuguese author who could make as good a translation as the King's. It is not fair to institute a comparison between the work of Schlegel and Tieck and that of the King of Portugal to the advantage or disadvantage of one or the other. It is not only that the German translators had the advantage of a cognate language, but that they had the very great one of translating into a language not yet quite wholly

formed, or at any rate not stiffened into an academic condition. They could still take liberties with it, and they often succeed in moulding it to the very form of the original. It is the King's misfortune as a translator that he has had to work in an intractable medium, whose period of plasticity has gone by, and which has never in any stage of its growth been called upon to deal with such modes of thought as are habitual with Shakspeare, and as are found more abundantly in *Hamlet* than in any single other of his works.

So far from the sorry jest which I have quoted from the Portuguese critic being founded on anything like a fact, the Portuguese of the King's translation is but too good. It is the first disappointment of a foreign reader of King Louis's *Hamlet* that the Portuguese of it is too much of pure, tame, classic Portuguese; he finds the steady, old Portuguese thill-horse taken out of his academic shafts, and harnessed to a load he was never trained to draw.

A second disappointment to the foreign student of the language is to find that the translator has avoided the difficulties of a too-faithful rendering. Prudently, indeed, for it would have been a bold thing of a Portuguese translator to follow Shakspeare's original literally into the Portuguese vernacular—over-bold a thing certainly, for the Portuguese public is a dainty public, and easily shocked by familiar words and phrases; so it is that King Louis's *Hamlet* is in parts little more than a paraphrase.

When we have turned to the great soliloquy in the play, and to one or two of the better-known passages, and found them fairly and accurately rendered into declamatory prose, we are curious to see how minor difficulties are got over. The grave-diggers' scene should present them by the score. Here the rendering of Schlegel and Tieck is wonderful in its literalness and its spirit; and a comparison will be useful, first of the Portuguese with the original, and then with the great German translation.

"ACT V. SCENE I. A Church Yard.

"Enter Two Clowns, with Spades, &c.

"1 Clo. Is she to be buried in Christian burial, that wilfully seeks her own salvation?

"2 Clo. I tell thee, she is; therefore make her grave straight; the crowner hath set on her, and finds it Christian burial.

"1 Clo. How can that be, unless she drowned herself in her own defence?

"2 Clo. Why, 'tis found so.

"1 Clo. It must be *se offendendo*; it cannot be else. For here lies the point: If I drown myself wittingly, it argues an act: and an act hath three branches; it is, to act, to do, and to perform: argal, she drowned herself wittingly.

"2 Clo. Nay, but hear you, Goodman delver.

"1 Clo. Give me leave. Here lies the water; good: here stands the man; good. If the man go to this water, and drown himself, it is, will he, nill he, he goes; mark you that: but if the water come to him, and drown him, he drowns not himself: argal, he, that is not guilty of his own death, shortens not his own life.

"2 Clo. But is this law?

"1 Clo. Ay, marry is't; crowner's quest law."

"ACTO V. SCENA I. Um Cemeterio.

"Chegam dois Coveiros com enxadas.

"1 Cov. Dever-se-ha enterrar em chão sagrado aquella que voluntariamente procurou a sua salvação no suicidio?

"2 Cov. Eu ca digo que sim; avia-te em cavar a cova, o magistrado viu e decidiu que aqui fosse sepultada.

"1 Cov. Isso não pôde ser, a menos que não se afogasse involuntariamente.

"2 Cov. Já está reconhecido e decidido.

"1 Cov. As probabilidades todas são que pereceu 'se offendendo.' Ninguém é capaz persuadir do contrario. Vê tu como eu o provo. Se me afogar voluntariamente existe um acto; ora, um acto subdivide-se em tres ramos: a acção, o cumprimento e a execução; ergo, afogou-se voluntariamente.

"2 Cov. Assim será, mas escuta-me ao menos.

"1 Cov. Ouve-me ainda; a agua está aqui, o homem está acolá; muito bem, o homem vai encontrar a agua e se afoga; forçosamente morre por seu motu proprio; nota isto bem. Mas se, pelo contrario, é a agua que vem encontrar o homem, e elle se afoga, então já não é elle que procura a morte; ergo, aquelle que não é culpado na sua morte, não poz termo voluntariamente á vida.

"2 Cov. Mas será lei?

"1 Cov. É a lei que preside ao inquerito do magistrado."

Excellent Portuguese! but certainly not good clowns' talk. A don at Coimbra University would not express himself more grammatically or more elegantly, but a foreigner would look in vain here, or anywhere in the translation, or, for the matter of that, anywhere in modern Portuguese literature, for the racy talk of clowns and peasants. He might easily believe, for all that modern books would tell him, that the mother speech and mother wit of rural folk were dead things, till he mixed with the people themselves and heard with his own ears that their humour and their raciness were as real and living as when Gil Vicente wrote his plays or Miranda his Quintilhas. The quaint force of "Crown's-quest law" is quite lost in "a lei que preside ao inquerito do magistrado." The puzzle-headedness of the rustics is fairly reproduced, but its fun has vanished. The queer bull "in her own defence" has disappeared in the tame "involuntariamente."

Now let us compare the German.

"FÜNFTER AUFG. ERSTE SCENE. Ein Kirchhof.

"Zwei Todtengräber kommen mit Spaten, u. s. w.

"1 Todtengräber. Soll die ein christlich Begräbniss erhalten, die vorsätzlich ihre eigne Seligkeit sucht?

"2 T. Ich sage dir, sie solls, mach also flugs ihr Grab. Der Todtenbeschauer hat über sie gesessen und christlich Begräbniss erkannt.

"1 T. Wie kann das seyn, wenn sie sich nicht Defensionsweise ertränkt hat?

"2 T. Nun, es ist so befunden.

"1 T. Es muss aber se offendendo geschehen, es kann nicht anders seyn. Denn diess ist der Punkt: wenn ich mich wissentlich ertränke, so beweist es eine Handlung, und eine Handlung hat drei Stücke: sie besteht in Handeln, Thun und Verrichten. Ergel, hat sie sich wissentlich ertränkt.

"2 T. Ei, hört Joch, Gevatter Schaulfer.

"1 T. Erlaubt mir. Hier steht das Wasser: gut; hier steht der Mensch: gut. Wenn der Mensch zu diesem Wasser geht und sich selbst ertränkt, so bleibt dabei, er mag wollen oder nicht, dass er hingeht. Merkt euch das! Aber wenn das Wasser zu ihm kommt, und ihn ertränkt, so ertränkt er sich nicht selbst. Ergel, wer an seinem eignen Tode nicht Schuld ist, verkürzt sein eignes Leben nicht.

"2 T. Ist das Rechtens?

"1 T. Ei freilich, nach dem Todtenbeschauer-Recht."

This is translating indeed. Not a stroke or a line in the original design but what is reproduced as if by a literary photograph, and we see what it is that we have a right to look for in a translator.

The euphuistic dialogue between Osric and Hamlet presents difficulties to any translator quite insurmountable, one would have thought, to a German, with whose language no euphuistic liberties of the kind parodied by Hamlet have ever been taken; but the Schlegel and Tieck translation gets over these difficulties by honest fidelity to the text. Here, again, the English and German of Hamlet's speech may be set side by side for comparison.

"Hamlet. Sir, this definement suffers no perdition in you;—though, I know, to divide him inventorially, would dizzy the arithmetic of memory; and yet but raw neither, in respect of his quick sail. But, in the verity of extolment, I take him to be a soul of great article; and his infusion of such dearth and rareness, as, to make true diction of him, his semblable is his mirror; and, who else would trace him, his umbrage, nothing more."

"Hamlet. Seine Erörterung, Herr, leidet keinen Verlust in eurem Munde, ob ich gleich weisse, dass es die Rechenkunst des Gedächtnisses irre machen würde, ein vollständiges Verzeichniss seiner Eigenschaften aufzustellen. Und doch würde es nur aus dem Groben seyn, in Rücksicht seines behenden Fluges. Aber im heiligsten Ernste der Lobpreisung, ich halte ihn für einen Geist von grossem Umfange, und seine innere Begabung so köstlich und selten, dass, um uns wahrhaft über ihn auszudrücken, nur sein Spiegel seines Gleichen ist, und wer sonst seiner Spur nachgehen will, sein Schatten, nichts weiter."

Now let us examine the Portuguese, observing that the Portuguese translator has this advantage to start with, that there happens to have been, in former days, a certain very pestilent heresy in the fashion of talking and writing Portuguese, taking the form of an over-refinement and *précieuxeté* in thought and expression very like our own Euphuism; a fashion which most richly deserves ridicule, the more so as some observers have it that it is not yet wholly extinct in Portugal. Here was an opportunity for a translator, but it would not perhaps do in the present temper of the Portuguese literary public; so, though the Portuguese of the passage is very good Academic Portuguese, the sting of the original parody is not felt at all.

"Hamlet. Senhor, não encareceu o retrato que d'elle fez; não é sufficiente toda a arithmetica da memoria para redigir o inventario especificado de todas as suas perfeições, e ainda assim o juizo ficaria áquem da verdade. Fallando conscienciosamente, tenho-o na conta de um cavalheiro distincto e de raro merecimento; digo-o sinceramente; para achar outro igual, forçoso é que se olhe no sea espelho: os outros não seriam senão a sua sombra."

So much for the drawbacks to this version of *Hamlet*, as they appear to an English student. They are certainly incidental to any rendering of Shakspeare into Portuguese, and will be so till the prevalent squeamishness is got over or disregarded.

That which particularly recommends the King's translation is that, the original being the work in all English literature which best sets forth the feelings, tastes, modes of thought, manners, and language of a gentleman, scholar, courtier, and man of the highest social and intellectual culture, it is a piece of good fortune for the great world of letters that the Portuguese translator of *Hamlet* should in himself be all this. This it is which sets a stamp of very high value upon this performance; a value which hardly any literary excellence short of the very highest could bestow.

JOHN LATOUCHE.

SELECTED BOOKS.

General Literature.

- GUTHRIE, J. Les Cafféri, sculpteurs et fondeurs-ciseleurs. Paris: Morgand et Fatout.
JULLIEN, A. La cour et l'opéra sous Louis XVI. Paris: Didier. 3 fr. 50 c.
METCHNIKOFF, L. L'empire japonais. Geneva: Menz. 2 M. 50 Pf.
O'CONNELL, M. J. C. Bianconi: a Biography, 1786-1875. Chapman & Hall. 10s. 6d.
SUTTNER, G. v. Der Helm von seinem Ursprunge bis gegen die Mitte d. 17. Jahrh. 2 Lfg. Wien: Gerold. 8 M.
TANNER, A. Die Sage v. Guy v. Warwick. Heilbronn: Henninger. 2 M.
WALCOTT, M. E. C. The Four Ministers round the Wrekin. Simpkin, Marshall & Co. 21s.
WITHER, T. P. B. Pioneering in South Brazil. Sampson Low & Co. 24s.
WOOLSEY, T. D. Political Science; or, the State practically and theoretically considered. Sampson Low & Co. 30s.
VIAN, L. Histoire de Montesquieu, sa vie et ses œuvres. Paris: Didier. 7 fr. 50 c.

History.

- ARDURER'S, H., rittische Chronik. Nebst e. histor. Commentar v. J. Bott. Chur: Hitz. 8 M.
CASTENHOLZ, A. Die Belagerung v. Belfort im J. 1870-71. 4. Thl. Berlin: Voss. 6 M.
LECKY, W. E. H. History of England in the Eighteenth Century. Vols. I. and II. Longmans. 36s.
LESCURE, E. de. François 1^{er}, 1494-1547. Paris: Ducrocq.
MITTHEILUNGEN, neue, aus dem Gebiet historisch-antiquarischer Forschungen. Hrag. v. J. O. Opel. 14. Bd. 2. Hft. Halle: Anton. 4 M.
MONUMENTA spectantia historiam Slavorum meridionalium. Vol. VIII. Commissiones et relationes venetæ. Tom. II. Agram: Hartman. 5 M.
SCHLESINGER, L. Die Historien d. Magister Johannes Leonis. Brux: Kunz. 1 M. 50 Pf.

Physical Science.

- HULL, R. Physical Geology and Geography of Ireland. Stanford. 7s.
 PROCTOR, R. A. Treatise on the Cycloid and all Forms of Cycloidal Curves. Longmans. 10s. 6d.
 SCHMITZ, P. Die Familiendiagramme der Rhododendren. Ein Beitrag zur vergleich. Morphologie der Phanerogamen. Halle: Schmidt. 8 M.

Philology.

- CORPUS inscriptionum atticarum. Vol. IV. Fasc. 1. Berlin: Reimer. 5 M.
 GOEBEL, A. Lexilogus zu Homer u. den Homeriden. 1. Bd. Berlin: Weidmann. 16 M.
 LINCKE, A. Correspondenzen aus der Zeit der Ramessiden. Zwei hierat. Papyri d. Museo civico zu Bologna. Leipzig: Giesecke & Devrient. 30 M.
 MUNRO, H. A. J. Criticisms and Elucidations of Catullus. Cambridge: Deighton, Bell & Co. 7s. 6d.

CORRESPONDENCE.

PROF. HELMHOLTZ ON THE ENGLISH UNIVERSITIES.

Worcester College, Oxford: January 29, 1878.

Anything that is said by Prof. Helmholtz carries with it so much importance that I may perhaps be allowed to call attention to some misleading statements which the illustrious physicist has made in comparing English with foreign universities in the address he recently delivered as Rector at Berlin.

1. Fellows of Colleges will learn with some surprise (on p. 11) that, not only when they are actually on the foundation, but even after they have ceased to hold their fellowships, they elect the Professors in the universities. With as great surprise, I hope, will the greater number of Professors hear that it is not unusual for them to hold simultaneously with their professorships the office of a country parson. There are, happily, such things as conscience and honour still among us.

2. On page 22, College Tutors will learn with dread that they "dare not depart one hairbreadth from the dogmatic system of the English Church without exposing themselves to the censure of their Archbishops." They will, no doubt, proceed at once to find out what this "dogmatic system" is.

There are other remarks made by Dr. Helmholtz which are entirely misleading as referred to Oxford, but which apply so far to Cambridge as to make it unnecessary to discuss them here.

EDWIN WALLACE.

THE "OLD MASTERS" EXHIBITION.

London: January 28, 1878.

Though the number of old Italian and Flemish pictures exhibited in Burlington House this year is small, there are, nevertheless, beside the well-known works of the great masters, not a few that would interest every lover of these schools more if he were to make their actual and traditional names the subject of critical research. I have the personal conviction that if the science of art were regarded not so much in the light of a philosophical as of an exact science—if more study were bestowed on the forms made use of by individual artists—definite certainty might be substituted for the numberless doubtful names.

No. 199, *Virgin and Child*, lent by R. Spencer Stanhope, Esq., is broadly entitled "Early Florentine," and is a production of Neri di Bicci's, as characteristic as it is unpleasant. No. 203, *The Deposition*, lent by the Earl of Suffolk and Berkshire, is attributed to Daniele da Volterra. It is impossible for me even to recognise it as an Italian picture. It is the work of a Flemish painter of the second half of the sixteenth century. No. 204, *St. Michael*, lent by the Rev. Frederick H. Sutton, and attributed to Raphael, is an exact copy, but for the shadows, which are too black, of Perugino, and without the merits which even the weaker of his productions possess. No. 205, the *Holy Family*, lent by W. H. Grenfell, Esq., certainly belongs to the time of Giulio Romano, to whom the picture is ascribed; but none but an inexperienced painter could have been guilty of so awkwardly disposed

a group. No. 210, the *Portrait of a Lady*, lent by Henry Willett, Esq., is attributed to Domenico Ghirlandajo. I somewhat question this decision recommended by the data of the catalogue. On the one hand, the conception is rather lifeless, especially the very unattractive detail of the background (in which Domenico Ghirlandajo excelled); while, on the other, there is a brilliancy in the flesh-tints which the panels of this artist do not possess. I recognise in it the hand of his son Ridolfo Ghirlandajo, who, for a while, was under the influence of Lionardo da Vinci.

I can pronounce no critical opinion upon No. 221, *Portrait of a Youth*, lent by the Duke of Devonshire, and attributed to Lionardo da Vinci, as only the right wrist and part of the nose seem to me to have remained untouched. Picture No. 222, *Head of Christ*, lent by Sir Reginald Proctor-Beauchamp, Bart., and ascribed to the same painter, belongs rather to Solario than to Beltraccio. Beltraccio shows a predilection for cold tints in his flesh, which reminds one of marble, and his half-tones are very clearly defined. Here, on the contrary, the face and hands have the delicate bloom, and the half-tones the fine imperceptible shading-off into each other, that constitute the merits of Solario's mode of painting. No. 227, *Salvator Mundi*, lent by Lady Cranstoun, is unfortunately so overlaid with colour that nothing can be suggested in place of the statement "Unknown" affixed to it in the catalogue. No. 228, replica of Raphael's *Suonatore* in the Palazzo Sciarra at Rome, lent by Lady Cranstoun, is attributed to the school of Raphael. The most faithful copy of this picture I know by the hand of Giulio Romano, Raphael's greatest pupil, is in the Corsini Palace in Florence. The interesting picture in Burlington House is the work of a no less distinguished painter, but the cool pale light and the silver-grey shadows point to the time of the Bolognese Academy, a century after Raphael. Probably the picture is by Domenichino, to whom the catalogue ascribes No. 277, the *Portrait of the Widow of Cosimo II.*, lent by the Earl of Suffolk and Berkshire, a picture which shows Flemish characteristics and was, there is scarcely any doubt, painted by Lambert Susterman of Liège (1597-1672), high in favour as a Court painter in Florence, where his works have almost all remained.

As regards the later Italian pictures, I for the most part agree with the statements that have been published concerning them. Nevertheless, I cannot attribute No. 282, *Portrait of a Doge*, lent by William Russell, Esq., either to Tintoretto or even to the Venetian school. Conception and colouring remind one of Federigo Zuccheri, of Rome, who lived 1567-1580 in Venice. Yet the head, with the very ill-drawn mouth, seems hardly worthy even of that painter.

The Old-Flemish school is represented by a very curious picture, No. 223, a triptych, lent by Alfred Morrison, Esq., and attributed to Hugo van der Goes, or Hans Memling. St. John the Evangelist and St. John the Baptist, on the side wings, both as regards conception and type, are genuine specimens of Memling's art. So every connoisseur would say, were a photograph of the picture to be put before him. But it may as positively be asserted that the picturesque execution belongs to a later date. The cool reddish-violet tone of colour in which the forms are exquisitely modelled (for instance, the knees of John the Baptist) is a characteristic peculiarity of Mabuse in his middle period, to which the portrait in the National Gallery, No. 656, belongs. The centre panel of the triptych is washed out in the Madonna's head, and is apparently the work of another painter.

No. 232, *Portrait of Sir Richard Wingfield*, lent by Viscount Powerscourt, is decidedly worthy of note. The painter of this picture, marked "unknown" in the catalogue, is the great Dutch portraitist, Michiel Janszoon van Mierevelt (1567-1641). When summoned by Charles I. to

his Court, the painter was deterred by the plague then raging in London (1625) from complying with the summons. Did he visit England at any subsequent period? Where did he find an opportunity of painting the Marshal? Various English noblemen were painted by Mierevelt (cf. Walpole, *Anecdotes*, ii., 48, seq., ed. Dallaway).

No. 82, *Portrait of the Duke of Alva*, lent by the Earl of Portarlington, I cannot attribute to Rubens. On the other hand the *Portrait of a Flemish Gentleman* (No. 110), lent by J. Louis Miéville, Esq., is genuine, but this half-length picture has unfortunately been placed by some unknown hand behind a wooden window, from which, contrary to his intention, the head looks out. No. 138, lent by the Duke of Leeds, is styled in the catalogue "the family of Rubens" (consisting of five young gentlemen, nine young ladies, and ten amorette!), and ascribed to Rubens. The same picture is to be seen in Dresden (No. 839), in Madrid (No. 1,611), in Vienna and in Gotha, and is elsewhere known under the name of the *Liebesgarten*. None of the above-named repetitions is original. The picture now exhibited is a copy that reminds one of Frank.

No. 102, *Portrait of a Man*, lent by Henry Willett, Esq., is by Franz Hals, not Rembrandt. After repeated examination I am satisfied that the date on No. 169, *Portrait of a Jewish Rabbi*, lent by the Duke of Devonshire, cannot but be 1634, nor does that seem to me any too early when I compare it with the portrait No. 775 in the National Gallery, painted in the same year. The signature "J. Leveck" on the pseudo-Rembrandt, No. 271, I feel no doubt about. Only the letter "v," after close examination, remains indistinct. Considering the importance of this fact, I would advise every friend of Rembrandt's to convince himself of the same. Mr. C. H. Middleton has suggested F. Bol for No. 271, but I cannot admit the likelihood of this supposition. This pupil of Rembrandt's is fairly represented by No. 236, *Portrait of a Man*, lent by W. C. Cartwright, Esq., painted at the same time as the portrait in the National Gallery. His manner varies little. He is at once recognisable by the broad laying on of warm soft light together with a well-blended body of colour. This impasto is very seldom so vigorous as it is in the two portraits of 1660 in Brussels, No. 119 and 120, and No. 155 in Lütschena. Similar to these in quality is the *Portrait of a Dutch Gentleman*, No. 276, lent by R. Rawlinson, Esq., and attributed to Thomas van Veenendaal, a mysterious name which I can only account for as being a misreading of an inscription on the picture. A painter of that name never existed.

The extensive landscape in No. 59, *Village Fête*, by Jan Steen, lent by W. H. Grenfell, Esq., is probably by another painter. No. 113, *The Doctor*, lent by J. Louis Miéville, Esq., I take to be the work of an imitator. The delicate gradations of colour are wanting, the faces are rigid and resemble masks. The figure of the Doctor is copied from the picture No. 136 in the Musée Royal in the Hague. So, too, the picture No. 74, *Drinking the King's Health*, lent by Onley Savill-Onley, Esq., lacks, on similar grounds, the merits of a genuine Ter Burg. Jacob van Ruysdael's little painting, *The Cornfield* (No. 184), lent by J. E. Fordham, Esq., is a masterpiece of a most interesting description. The juicy green of the trees and the cheerful light of the sun on the cornfield make it difficult for us to recognise the painter of the melancholy aspect of nature. This picture, which probably has no equal in England, ranks with 184, *Le Champ de Blé*, in the Rotterdam Museum, of which W. Bürger gives such an inspired description (*Musées de Hollande*, ii., 299). No. 254, *A Collation*, lent by Viscount Powerscourt, appears to me superior to J. de Heem in its delicate silver-grey harmony. I therefore ascribe it to W. van Aelst.

JEAN PAUL RICHTER.

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VASAEUS' "CHRONICON."

St. Jean de Luz: January 26, 1878.

Joannes Vasaeus (Brugensis) in his *Chronicon Rerum Memorabilium Hispaniae* (Salmanticae, 1552) cites among his authorities: "Bedae Venerabilis Chronicon, quod mihi manu scriptum benigne communicavit Resendius noster multo castigatus, quam quod vulgo extat impressum."

Is anything known of this MS.? Resendius, Lucius Andreas (not Garcia, as in the index to Hallam) Resende, the restorer of letters in Portugal, was an ex-Dominican monk, Canon of Evora, in which city he was born, 1498, and where he died, 1573. Vasaeus mentions other "libris antiquis manu scriptis" lent him by Resendius, but does not particularise them. Will any of your readers kindly inform me whether the "tomus alter" of Vasaeus was ever printed, as I have access to but few biographical or bibliographical dictionaries in this place? Vasaeus is mentioned by Mariana among his authorities.

WENTWORTH WEBSTER.

APPOINTMENTS FOR NEXT WEEK.

- MONDAY, February 4.—2 P.M. Royal Institution: General Monthly Meeting.
- 5 P.M. Musical Association: "Suggestions for a more expeditious Mode of writing the Time-notes in Music," by the Rev. T. Helmore; "Respecting a Point in the Theory of Brass Instruments," by D. J. Blakley.
- 5 P.M. London Institution: "The History of the Iron-clad," by E. J. Reed.
- 6 P.M. British Architects.
- 8 P.M. Society of Arts.
- 8 P.M. Victoria Institute: "Relation of Scientific Thought to Religion," by the Bishop of Edinburgh.
- TUESDAY, February 5.—3 P.M. Royal Institution: "Protoplasmic Theory of Life," by Prof. Garrod.
- 8 P.M. Civil Engineers: Continued Discussion on "Dynamo-electric Apparatus," "The Evaporative Performance of Locomotive Boilers," by J. A. Longridge.
- 8.30 P.M. Zoological: "Mechanism of the Odontophore in certain Mollusca," by P. Goides; "Reports on the Collection of Birds made during the Voyage of H.M.S. Challenger," VII., by W. A. Forbes; "On a Collection of Birds from Abeokuta," by F. Nicholson; "Notes on the Fins of Elasmobranchs," by Prof. St. G. Mivart.
- 8.30 P.M. Biblical Archaeology: "On the supposed Tomb of St. Luke at Ephesus," by W. Simpson; "Antiquities of Ephesus having Relation to Christianity," by J. T. Wood.
- WEDNESDAY, February 6.—7 P.M. Entomological.
- 8 P.M. Microscopical: Anniversary. Geological.
- 8 P.M. Society of Arts.
- 8 P.M. Archaeological Association: "Sculptured Effigy in Borthampton Church," by the Rev. Prebendary Scarth; "Ancient Cross near Penarth, Glamorgan," by Mr. Stothard; "Coplestone Cross, Devon," by R. E. Way.
- THURSDAY, February 7.—3 P.M. Royal Institution: "Chemistry of the Organic World," by Prof. Dewar.
- 7 P.M. London Institution: "Gravity as a universal Force," by Sir E. Beckett.
- 8 P.M. Linnean: "Observations on the Habits of Ants, Bees, and Wasps," V., by Sir J. Lubbock; "Structure of the Shell of the Bryozoa," by A. W. Waters; "Laws governing the Production of Seed in *Wistaria sinensis*," by T. Meehan.
- 8 P.M. Chemical.
- 8.30 P.M. Royal. Antiquaries.
- FRIEDAY, February 8.—3 P.M. Astronomical: Anniversary.
- 8 P.M. Quakers.
- 8 P.M. New Shakespeare Society: "On Shakespeare's Use of Old Ballads," by the Rev. J. W. Elsworth.
- 9 P.M. Royal Institution: "Equality," by Matthew Arnold.
- SATURDAY, February 9.—3 P.M. Royal Institution: "Carthage and the Carthaginians," by R. Bosworth Smith.

SCIENCE.

HENRI VICTOR REGNAULT.

THE scientific world has sustained a great loss by the death of the distinguished French chemist and physicist, M. Regnault, which took place on the 20th of last month. M. Regnault was born at Aix-la-Chapelle in 1810, in very humble circumstances. At a very early age he was left to provide for himself and a sister, and the earliest circumstance known of him is that he supported himself by employment in a bazaar in Paris. By making good use of his scanty leisure, he prepared himself, when he had reached the age of twenty, for admission to the Ecole Polytechnique, and after two years became a mining engineer. Then he taught science at Lyon, and published such able researches in organic chemistry in 1835 and the following years that he was recalled to Paris in 1840 as a member of the Academy of Sciences. He was appointed to professorships in the

Ecole Polytechnique and the Collège de France, and in 1854 became director of the Imperial Porcelain Factory at Sèvres, which position he held for some years.

His investigations extended over a vast field of scientific enquiry. In 1835 he discovered a new ether, examined the means for preventing the dry-rot of wood, and investigated the composition of the chlorides of carbon. Then we find him observing the action of the vapour of water at high temperatures on the metals and their sulphides. After some further researches in organic chemistry he analysed varieties of diallage, and some potash and lithia micas. Other chlorides of carbon were next examined. The action of chlorine on ether and the vexed question of the formation of ether next engaged his attention; after which we find him devoting himself to physical questions, such as the specific heat of bodies, elementary and compound; the expansion of gases; the dilatation of mercury and air, and the comparison of mercurial and air thermometers; the elastic force of aqueous vapour; and the density of gases, and hygrometry. He next pointed out exceptions to the law of Boyle and Mariotte, investigated the boiling-points of condensed gases, and noted the boiling-point of water at different altitudes. Later on he determined the specific heat of red phosphorus, thallium, and other substances; and published other important researches jointly with Dumas, Pelouze, Thénard, Millon and Reiset, and others. Nor must we neglect to mention his important research, undertaken by direction of the French government, on the laws and numerical data bearing on calculations connected with the working of steam-engines (see *Mémoires de l'Académie des Sciences*, xxi.).

His excellent text-book, *Cours Élémentaire de Chimie*, first appeared in Paris in 1847, and has passed through many editions and been translated into several languages.

He was the father of the promising and lamented young painter Henri Regnault, who was killed at the battle of Buzenval on January 19, 1871; and, by a touching coincidence, during the last hours of the father's life the annual gathering of the son's old comrades took place around the monument at Buzenval.

ANTOINE CÉSAR BECQUEREL.

Two days preceding the death of M. Regnault occurred the death of the great French physicist M. Becquerel, of whom mention was made last week. M. Becquerel was born on March 7, 1788, at Châtillon-sur-Loire, Dép. Loiret. In 1808 he entered the French army as an engineer officer, and served in Spain under Marshal Suchet, taking part in the sieges of Tortosa, Tarragona, and Valencia. On his return to France he was appointed Inspector of the Ecole Polytechnique, and again followed the eventful campaign of 1814. At the declaration of peace in 1815 he retired from military service and devoted himself to scientific pursuits. His first research, published so long back as 1819, had reference to a substance resembling mellite, occurring in a bed of lignite at Auteuil. He then investigated the development of electricity by pressure and dilatation, and by the contact of two plates of the same metal. Electro-chemical action next engaged his attention, and with this subject more than any other his name is to be identified. He further studied the development of electricity by pressure, cleavage, and muscular action, as well as the phenomena of thermo-electricity, pyro-electricity, and phosphorescence. He also discussed the relation of physics to chemistry and the other branches of natural science, and obtained some interesting results regarding the synthesis of minerals. Later on he studied the temperature of plants, and the phenomena of earth currents in their bearing on the great question of meteorological changes. Some of his investigations were

conducted in conjunction with Ampère, Biot, and others; those respecting animal heat he made jointly with Breschet. His researches on the development of electricity by pressure led to the overthrow of Volta's theory of contact. At the time of his death he was professor in the Musée d'Histoire Naturelle of Paris.

In 1834 he published his *Traité de l'Electricité et du Magnétisme*, in seven volumes; in 1842, a *Traité de Physique dans ses Rapports avec la Chimie*, in two volumes; a *Traité complet du Magnétisme*, in 1845; and *Eléments de Physique terrestre et de Météorologie*, in 1847. M. Becquerel was the father of the physicist M. Edmond Becquerel, whose own researches, as well as those conducted by him conjointly with his father and with Cahours and Fremy, are well known. M. Edmond Becquerel is professor of Physics in the Conservatoire des Arts et Métiers.

FRANÇOIS VINCENT RASPAIL.

M. RASPAIL, whose death was recently announced, was born at Carpentras, Dép. Vaucluse, January 29, 1794. His parents, who were very poor, had him educated for the Church, but he soon turned his thoughts to scientific study, and became Professor of natural philosophy and theology at Avignon. He distinguished himself in his new calling, and at the early age of eighteen came under the notice of the Emperor Napoleon. A few years later he went to Paris, where he maintained himself by giving lectures on literature, devoting his leisure to the pursuit of his studies in chemistry and botany. It was then that he published a work on organic chemistry, and some papers on vegetable embryology and the "organisation" of flowers. He appears to have regarded Cuvier as his rival on all questions of natural history, and to have broken a lance with the great chemist Orfila in the celebrated Lafarge case, in 1840. Orfila, with the aid of Marsh's apparatus, had discovered arsenic in the body of the deceased. M. Raspail contended that this fact proved nothing—that arsenic was present in all substances; and even undertook to find arsenic in the wood of the chair on which the judge was sitting. This affirmation created immense sensation in the scientific world, and for a time was warmly discussed both at home and abroad. His theory that all diseases are of parasitic origin, and that camphor is the only cure for them, led to that substance being administered in every shape and form, to his being much sought after for advice, and to his acquiring a large fortune. His success in politics was not so great, and he spent a great part of his life in prison. In 1869 he was returned to the Chamber as a representative of the Socialist and Democratic party. He died at Arcueil on the 7th of last month, and when interred received all the honours due to his rank of Member of the Chamber of Deputies.

SCIENCE NOTES.

GEOLOGY.

A New Fossil Bird from the London Clay.—Since most fossil-bearing rocks are nothing but ancient marine sediments, it is evident that the remains of birds, however thickly the air may have been inhabited, would stand but little chance of being preserved in such deposits. In fact the proverbial imperfection of the geological record is nowhere more strikingly seen than in the scanty data which it offers to the student of ancient bird-life. Hence the discovery of a new fossil bird is always worth the notice of geologists. Remains of no fewer than five or six species have at different times been discovered in the London clay of the Isle of Sheppey—a deposit which was evidently formed in an Eocene sea not far from land. Of these birds the most notable is Prof. Owen's *Odontopteryx Toliapicus*, since this creature, by the possession of a good set of teeth, must have differed widely from any existing birds. Dr

Bowerbank many years ago found in the Sheppey clay the remains of a large bird which he believed to have resembled the Australian emu, and which he therefore named *Lithornis emuianus*. Prof. Seeley afterwards found part of a bone of a very large bird, which he termed *Megalornis*. Quite recently Prof. Owen has given to geologists the benefit of his study of several bird-bones which were discovered a short time ago in the Sheppey clay by Mr. Shrubsole of Sheerness. The bones are portions of two humeri belonging to opposite sides of the same species—possibly, indeed, of the same individual. It is believed that they represent a large bird of flight, with wings measuring, when fully stretched, upwards of ten feet from tip to tip. Probably it was a natatorial bird, not altogether unlike the gigantic albatross, but even larger. As the representative of a new species and genus Prof. Owen has bestowed upon it the appropriate name of *Argillornis longipennis*.

The Fossil Deer of Miocene and Pliocene Times.—When Dr. Falconer died we lost one of our greatest authorities on fossil mammalia; but his place has fortunately been well supplied by Prof. Boyd Dawkins. The latest researches of this active palaeontologist are embodied in his contributions to the history of fossil deer from the Miocene and Pliocene strata of Europe. Most of the fossil antlers may be referred to one or other of two types—either a *capreoline* or an *avidine* type; that is to say, they are related either to those of the roe deer or to those of the axis deer, the former type being the older of the two. It is interesting to follow Prof. Dawkins as he traces the successive changes through which the cervine antler must have passed, as indicated by fossils ranging from the older Miocene to the later Pliocene deposits. Thus the antlers from Middle Miocene strata exhibit the very zero of development, nothing, indeed, but a simply-forked crown; then in the Upper Miocene period the antler becomes rather more complex, yet still small and erect, like that of the roe-deer; and in Pliocene specimens the complexity, as also the size of the antler, increases until at length such elaborate forms as that of *Cervus dicranios* were evolved. It is curious to parallel these steps in the development of the antler during the geological history of the cervine group with those changes which accompany the development of the individual with increase of age. The Pliocene deer find their nearest living allies in the Oriental axis deer; and this relationship supports the view that the climate of Europe must have been warmer in Miocene and Pliocene times, thus corroborating the results of observations on the fossil flora of these periods.

The Evolution of the Unionidae.—An interesting paper tracing the evolutionary history of the North American *Unionidae* has lately been contributed to the Washington Philosophical Society by Dr. C. A. White, the Palaeontologist to the Geological Survey of the Western Territories. Fossil Unios have been collected from nearly all the Secondary and Tertiary formations of the great Rocky Mountain region. All these fossils are different from those now living; yet the type is so clearly preserved that these extinct forms may be regarded as the ancestors of those which inhabit the North American waters at the present day. Especially abundant are these fossil Unios in the Laramie beds, a group of strata which attain to as great a thickness as 3,500 feet, and which appear to represent the closing epoch of the Cretaceous or perhaps the commencement of the Tertiary period. This vast group of rocks was deposited in the brackish waters of an inland sea, measuring hundreds of miles across. As the Laramie strata have been displaced by movements which resulted in the elevation of the Rocky Mountains, the history of the North-American types of *Unionidae* must be older than that of these mountains. The inland sea in which they originally lived has been converted into dry land, leaving them as inhabitants of the rivers, where they have hereditarily

preserved the types which were impressed upon them when they tenanted a salt medium.

The Rocks of Charnwood Forest.—Charnwood Forest has always presented a puzzling bit of geology to the student. Among the latest observers who have entered on the task of deciphering the structure of this district are the Revs. E. Hill and Prof. Bonney, who have recently contributed to the Geological Society two interesting papers on this subject. Armed with the modern resources of petrology, they have applied the microscope to the examination of their specimens, both crystalline and sedimentary, and have sought to deduce from these observations some conclusions as to the age of the rocks. They suggest that the clastic or sedimentary rocks which they have examined may be correlated with the Borrowdale series of the Lake District, and are therefore of Lower Silurian age. They see no reason for regarding them, as has often been done, as Cambrian. At the same time, they admit the probability that they may be pre-Cambrian—a view which has been strongly urged by Mr. Hicks, though opposed by Prof. Ramsay. The discovery of agglomerates in what are believed to be pre-Cambrian rocks in Wales and in the Wrekin district tends to support the earlier date.

Old Basalts in the Lake District.—Until lately it has been an axiom among petrologists that specific distinctions may be traced between ancient and modern volcanic rocks. Several blows, however, have been dealt at this classification, the latest being one by Mr. Clifton Ward, who is energetically carrying on the geological survey around Keswick. In a paper published a short time ago in the *Monthly Microscopical Journal*, he described the old lavas of Eyecott Hill, belonging to the northern extension of the volcanic series of Borrowdale, and being therefore of Lower Silurian age. Some of these ancient lava-flows consist of rock not to be distinguished from basalt. On other occasions Mr. Ward has shown that the Lower Silurian lavas of the Lake District contain representatives of the modern trachy-dolerites, or "greystones;" and it is interesting to find him now maintaining that they also present examples of the basaltic or doleritic type.

Aus Irland; Reiseskizzen und Studien. Von Dr. Arnold von Lasaulx. (Bonn: Emil Strauss.) In the autumn of 1876 Dr. von Lasaulx, the distinguished Professor of Mineralogy at Breslau, in company with his colleague, Prof. Ferdinand Römer, visited this country and spent some time in studying the geological structure of parts of Ireland. From the north-east of Ireland they crossed to Glasgow, and were present at the meeting of the British Association. The excellent use which Von Lasaulx, the younger of the two travellers, made of this visit is strikingly shown in the handsome volume which we have just received. This volume, which extends to 240 pages, gives a popular description of those parts of Ireland and Scotland which were visited, with special reference to their geology. Although necessarily for the most part a compilation, it contains the result of a good deal of personal observation by an observer of unusual keenness. English readers, to be sure, have abundant means of studying the geology of Ireland in their own language; but to the German student such a work must be extremely welcome. It is written in very pleasant style, and embellished with a fair sprinkling of quotations from Moore and other Irish poets, which are translated—by the author, we presume—into German verse. It is impossible to close the book without referring to the high character of the paper and printing, and to the excellent little vignettes which it contains. Nor should we forget to mention the photographs of the Giant's Causeway, and the map of Ireland by Dr. Petermann. Indeed, the scientific ability and literary skill of the author have been well met by the taste of the publisher.

METEOROLOGY.

The Temperature of Russia.—A supplemental volume of the *Repertorium für Meteorologie* is composed of a comprehensive discussion, by Prof. Wild, of the materials for a knowledge of the temperature of the Russian Empire which have been accumulated since the first organisation of the Russian system of observations by Kupffer. The only paper of a similar object to the present one which deserves notice is that on the climate of Russia by Wesselowski, which dealt with the materials up to 1853; and the best thanks of meteorologists are due to the Minister of Crown Lands, M. Waluwew, who has supplied the funds for the formidable undertaking of the critical examination of the contents of Kupffer's bulky quartos. The work is intended to consist of four parts:—1. Diurnal range. 2. Corrections for diurnal range for the several districts. 3. Annual march of temperature. 4. The geographical distribution as shown by monthly isotherms. The present publication comprises Parts I. and II. Hourly readings for a long period exist from thirteen places—Seichite Bay (Nova Zembla), Helsingfors, St. Petersburg, Birkenruhe, Catherineburg, Kasan, Moscow, Barnaul, Nertschinsk, Nukuss, Tiflis, Sitka, and Peking, and two-hourly from two other stations in Nova Zembla, and from seventeen additional stations frequent readings. Part I. commences with a critical examination of the various methods proposed for the interpolation of missing values. It then proceeds to a consideration of the existing data for diurnal range, firstly in Western Europe and secondly in Russia. Part II. gives the corrections for the different districts of the empire. In concluding the first half of his gigantic work Prof. Wild remarks that the enormous mass of material accumulated is not sufficient, either in quantity or quality, for the solution of the problem set before him, and that therefore the continuance of hourly observations is just as necessary now as it was thirty years ago, provided that due attention is paid to the conditions of exposure and of geographical locality. In passing he expresses his regret at the absence of any attempt at diurnal-range discussions from the publications of the Meteorological Office. The paper is followed by sixty-eight pages of tables and by a list of errata to the large volumes of original observations.

The Climate of Peking.—Prof. Fritzsche has published in vol. v. of the *Repertorium* a comprehensive discussion of the climate of Peking, beginning with the observations of the Jesuit Father Amiot (1757-62), whose mean results are shown to agree very closely with those for the observations of the present century, the difference in annual range being only 1°·08 F. In addition to the ordinary data we have a discussion of the earth-temperature observations.

The Climate of Japan.—The first two numbers of the *Austrian Journal* for the current year contain an interesting essay on the climate of Japan by Dr. Wojcikoff, in which he adverts to the difficulty of obtaining information for any stations outside the chief towns. The paper, therefore, is of a conversational character, and deals with the climatal peculiarities as evinced by the crops under cultivation. The most marked feature of the climate is its intensely oceanic type. Not only is the mean temperature much higher than that of the Chinese coast in corresponding latitudes, but the yearly extremes are postponed to a greater extent than in any other region, and August is the hottest month, as is well known to be the case with sea-surface temperature. The climate, however, is on the whole governed by the monsoons, which are less regular than on the mainland. The observations, which are given in a tabular form, are those of Messrs. Knipping and Joyner, which Dr. Hann, in an appendix to the paper, characterises as thoroughly satisfactory, while he regrets his inability to speak as favourably of the results of the

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lighthouse records discussed by Staff Commander Tizard, and published by the Meteorological Office, owing to the want of discrimination evinced in the treatment of the registers.

The American Signal Service.—It has been a very general matter of regret among meteorologists in Europe that the Reports of the Chief Signal Office afford no special details on the organisation of the service. In the Report of the Treasury Committee on the Meteorological Office published last year, the notice of the Washington Office consists of an abstract of the Reports in question, made in London, and necessarily more or less imperfect. It may, therefore, be of interest, even now, to point out that the *Annuaire* of the French Meteorological Society for 1876 contains a summary of a Report to the French Government made by M. Alfred Angot, one of the astronomers sent to observe the Transit of Venus at New Caledonia, on the entire system. A German translation of this Report has appeared in a recent number of the *Berlin Hydrographische Mittheilungen*.

The Nova Scotia Hurricane of August, 1873.—In the *Nautical Magazine* for December will be found a lecture by Capt. Toynbee, delivered at the United Service Institution last summer, being an abstract of the forthcoming work of the Meteorological Office, which consists of daily synoptic charts for the North Atlantic, for the entire month of August, and which will be the most complete work of the same nature that has yet appeared, owing to the mass of material collected for it from British ships at sea during the month. The result is strongly in favour of the spiral, as distinguished from the circular, theory of the motion of the air in cyclones.

Lightning Rods.—So many appeals for information on the subject of protection from lightning have lately appeared in the newspapers that the publication of a work on the subject is opportune. M. Melsens was charged by the Town Council of Brussels to erect the lightning-conductors of their Hôtel de Ville, in 1865, and he has now given an account of his action in the matter in a handsomely illustrated work of 157 pages—a veritable monograph of the subject.* The edifice was never damaged by lightning before the present century, an immunity which the author attributes partly to the disappearance of the gilding with which the edifice was copiously adorned, and partly to the fact of the introduction of gas and water-pipes, which have disturbed the earth communications. It has several times been struck since 1850, and this not at the most prominent parts of the building. In 1863 the most serious damage was done, and M. Melsens was given full powers to protect it to the extent of his ability. He cites as his motto during the work *Divide et impera*, and he gives, not only a full account of the measures adopted, which resulted in leaving the building bristling with points, but also explains the reasons for his action in each particular, with the opinions obtained from the highest authorities on the subject. He winds up with his suggestions for the protection of structures of all kinds, from churches to cowhouses.

MR. RICHARD MAACK, of the Educational Department in East Siberia, has recently made a rich collection of petrifications (with several new species), at Ust-Baley, near Irkutsk, similar to that which he presented a short time back to the Imperial Academy of Sciences at St. Petersburg, and by the aid of which Prof. Oswald Heer was able to complete the valuable paper which he contributed to its *Mémoires* in 1876, on the "Tura-Flora Ostsiberiens und des Amurlandes."

THE organisation of the Anthropological Department of the Paris Exhibition promises to be very thorough. The Paris Anthropological So-

ciety has arranged for a series of "Séances plénières internationales des Sciences anthropologiques," and will afterwards publish the papers read, and discussions thereon, in a separate form. Objects for exhibition should be sent in by March 14 next.

THE first part of a new *Journal of Physiology*, edited by Dr. Michael Foster, F.R.S., with the help of Profs. Gamgee, Rutherford, and Burdon-Sanderson in England, and of Profs. Bowditch and H. N. Martin in America, will appear early in February. The chief features of this new biological journal will consist of the accurate record of the results of physiological research, and a *catalogue raisonné* of the titles of all papers of physiological interest issued throughout the world. At the end of each year these will be re-arranged in an annual catalogue. Messrs. Macmillan and Co. will be the publishers.

AN Association is announced in Edinburgh which may perhaps lead the way in a very important social movement. The Sanitary Protection Association, as it is called, is intended to provide systematic inspection of drains, water-supply, and kindred matters for the houses of its members. By taking advantage of the principle of co-operation, professional or skilled inspection and reports can be obtained cheaply from permanent officers whose sole duty and interest it will be to serve their masters, the members of the association. The members will be protected against fanatical recommendations by the council of the association and the consulting or chief engineer. No member is expected to carry out any recommendation made to him unless he himself pleases. The idea of the association is due to Prof. Fleeming Jenkin, of Edinburgh, who has been aided in drawing up the rules by men who may be called the leaders of every profession in Edinburgh. The municipal officers of health also appear on the committee, and the Edinburgh press is unanimous in praise of the association. Full details will, we understand, be given by the *Sanitary Record*.

DR. THEODORE GILL sends us a lengthy protest against some remarks in our "Science Notes." We cannot enter into a controversy with him, and the question whether his review of Wallace's *Distribution of Animals* was or was not "unappreciative" is evidently a matter of opinion. We should not have noticed his review at all if Dr. Gill had not circulated copies in this country. With regard to the charge of piracy which he has brought against Mr. Selater's well-known memoir on the distribution of birds, we can only again ask, whence and from whom did Mr. Selater derive the scheme of zoological geography therein propounded?

PHILOLOGY.

THE July *Romania* opens with an article by L. Havet on the history of the French diphthong *ie*, much of which is more ingenious than sound; as with not a few similar discoveries on the Continent, the phonetic law on which the acceptable part is based—the tendency of long vowels to be "refracted" into diphthongs—has been familiar from their own language to English phoneticians (who have pointed out this and other Romanic cases) for years. M. Havet's conclusion that in Anglo-Norman, as now in Normandy, *e* from Latin *a*, and *ie*, had the open *e* sound, is decisively contradicted by the vowel being always close in the Middle English words taken from French (Mod. E. *peer*, *relief*), as well as by *e* from *a* and from older *ie* not rhyming on *e* from Lat. *e* in position and from older *ai*, which was certainly open (Mod. E. *beast*, *feet*). The supposed O. Fr. distinction between ordinary *ie* and that of *mostier*, *tierce*, &c., is negatived by these words assonating in the *Roland* on other *ie* words, and by no distinction existing in English (*niece* and *fierce* both having close *e*); in any case *lie* (Lat. *ligat*, O. Fr. *leie*) and some others do not belong to the words

having this *ie* dialectically. And in such Mod. Fr. words as *dwayé* (*doyen*) the *y* (from *i*) of *ie* has not disappeared; the *a* represents (through *e*) the *i* of the *oi* of O. Fr. *doi-ien*, the *y* that of the *ie*. Another article by M. Havet, on the changes of accent and vowels in *colubra* (*couleuvre*), is much more satisfactory; and J. Cornu's account of the phonology of Bagnes (canton Valais), with its full phonetically-written word-lists giving the Latin primitives, is a most valuable contribution to Romanic dialectology. An Old French poem, *La Vie de saint Jean Bouche d'or*, is published by A. Weber, and two important Old Catalanian grammatical treatises by P. Meyer; P. Rajna discusses the origin of one of Boccaccio's tales (*del Saladin e di messer Torello*), and V. Smith gives three popular Mod. Fr. versions of a Bluebeard song. G. Paris establishes that the interrogative *t* of such forms as *chanté-t-il*, *chantat-t-il*, is not the O. Fr. final *t* of *chantet*, *chantat*, which disappeared in the twelfth century, but a sixteenth-century analogical insertion from such forms as *chantent-ils*, *chantait-il*, *dort-il*, where the *t* has always existed; popular Parisian applies it to the first person, using *j'aime-ti* for the cultivated *est-ce que j'aime* or *aimé-je*. Of the other articles—all deserving attention—the chief are reviews, also by G. Paris, of Aubertin's *Histoire de la langue et de la littérature française au moyen-âge*, and of Reveillout's *Etude sur la Vie de saint Guillaume*.

A NATIVE scholar, of the name of Subhūti Terunnanse, of Waskaduwa in Ceylon, has published a work on Pāli Grammar, called *Nāmamālā*. He was encouraged to undertake the work by the late Prof. Childers, and he has been allowed to dedicate it to H. R. H. the Prince of Wales. It does not treat of the whole of grammar, but of Declension only, and is chiefly founded on native authorities. The principal Pāli grammars are the *Kachchāyana*, *Moggallāyana*, and *Saddanīti*, each explained by many commentaries. The author, Subhūti Terunnanse, divides all native grammatical works into two classes: (1) those which contain the rules on the inflections of words (accidence); (2) those which show only the grammatical construction (syntax). The first class is again sub-divided into two classes—(1) those in which rules are first given, and (2) others in which examples are first given, as, for instance, the *Rūpasiddhi*, *Bālāvatāra*, and *Padasādhana*. Several of the books consulted by Subhūti Terunnanse are scarce and little known out of Ceylon; he has therefore given a general description of them in the preface. The grammar of *Kachchāyana* is the oldest; but the more modern grammars, he thinks, are more practically useful. It is doubtful who was the author of the oldest grammar. It is frequently attributed to Mahā-Kachchāyana, the contemporary of Buddha, but no allusion to this is found in old works, such as Buddha's sermons or commentaries. It is also stated by native authorities that *Kachchāyana* composed the rules only, while their exposition was the work of Sanghanandi, their illustration that of Brahmadata, and the *Nyāsa* the work of Vimalabuddhi. It is a pity that Subhūti Terunnanse should not have given an English translation of his work, which is throughout written and printed in Singhalese. He states that "he cares little for the criticisms of the envious, who are incompetent to judge of the merits of such productions as his, but hopes that well-disposed and true scholars, who can appreciate real merit, will correct any blunders they may find in his work." His work would certainly have met with a much wider recognition and proved far more extensively useful if it had been written in English as well as in Singhalese.

MEETINGS OF SOCIETIES.

ZOOLOGICAL SOCIETY.—(Tuesday, January 15.)

R. HUDSON, Esq.; F.R.S., Vice-President, in the Chair. The Secretary read a Report on the additions

* *Des paratonnerres à pointes, à conducteurs, et à raccords terrestres multiples.* Par Melsens. (Brussels: Hayez, 1877.)

that had been made to the Society's Menagerie during the month of December, 1877, and called special attention to a family of Gelada Baboons (*Cynocephalus gelada*), deposited by Mr. C. Hagenbeck, December 7, and to a pair of Musk Deer (*Moschus moschiferus*), presented by Sir Richard Pollock, Commissioner at Peshawur, N.W.P., arrived December 15.—A communication was read from Mr. Andrew Anderson, containing some corrections and additions to a former paper of his on "The Raptorial Birds of the North-Western Provinces," read before the society on March 21, 1876.—A communication was read from Mr. F. Moore, containing a revision of the genera and species of European and Asiatic Lepidoptera belonging to the family Lithosiidae. The author characterised thirty-eight genera in this memoir, and gave the descriptions of eighty new species.—M. A. Boucard read a paper, in which he gave a list of the birds he had collected during a recent five months' stay in Costa Rica—about one thousand in number, representing 250 species, among which were two new to science (*Zonotrichia Boucardi* and *Sapphirina Boucardi* of Mulsant), and many others of great rarity.—Two papers were read by Mr. G. French Angas. The first contained descriptions of seven new species of land shells recently collected in Costa Rica by M. A. Boucard. The second contained the description of a new species of *Latiaxis* from an unknown locality, which it was proposed to call *L. elegans*.—A communication was read from Dr. H. Burmeister, containing notes on *Conurus hilaris* and other parrots of the Argentine Republic.—A communication was read from the Count Salvadori, in which an account was given of the birds collected during the voyage of H.M.S. *Challenger*, at Ternate, Amboyna, Banda, the Ké Islands, and the Arn Islands.—Prof. Garrod read a paper on certain points in the Anatomy of the Momotidae, in which he adduced facts substantiating their affinities with the Todidae, Alcedinidae, and other Piciformes. The second paper described the extraordinary structure of the gizzard of the Fijian Fruit Pigeon (*Carpophaga latrans*), in connexion with the fruit on which it feeds, that of *Oncocarpus vitiensis*.—A communication was read from Mr. Edgar A. Smith, containing the description of a new species of *Helix* from Japan, which he proposed to call *Helix (Camenia) congener*.—A communication was read from the Marquis of Tweeddale, containing an account of a collection of birds made by Mr. A. H. Everett in the Philippine Islands of Dinagat, Basil, Nipak, and Sakayok. Six new species were found in this collection, and were named *Ceryx argentata*; *Hypothymis celestis*; *Microris capitis*; *Dicaeum schistaceum*; *D. Evretti*, and *Prionochilus olivaceus*.—A second paper by the Marquis of Tweeddale gave the description of a new genus and species of bird from the Philippine Island of Negros, for which the name of *Dasyerotrappa speciosa* was proposed.

CHEMICAL SOCIETY.—(Thursday, January 17.)

DR. GILBERT in the Chair. It was announced that a ballot for the election of fellows would take place at the next meeting of the society (February 7).—The following papers were read:—"On the Luminosity of Benzol when burnt with non-luminous combustible Gases," by E. Frankland and L. J. Thorne. After many unsuccessful attempts to burn benzol with a smokeless flame, the authors determined the luminosity of benzol vapour after dilution with hydrogen, carbonic oxide, and marsh gas. These gases were passed through a benzoliser, kept at a constant temperature, and burnt in a fish-tail burner. The following results were obtained:—1 lb. avoidupois of benzol gives, when burnt with hydrogen, the light yielded by 5792 lbs. of spermaceti; with carbonic oxide, that of 6100 lbs. of spermaceti; with marsh gas, that of 77 lbs. of spermaceti. The authors point out that this difference is probably due in part to the different pyrometric thermal effects of the gaseous mixtures.—"On the Action of Reducing-Agents on Potassium Permanganate," by F. Jones. Hydrogen reduces permanganate, sesquioxide of manganese being formed; ammonia produces, in addition, a nitrate, a nitrite, and free nitrogen; phosphine, arsine, and stibine give somewhat similar reactions; oxalic acid forms manganese sesquioxide, carbonic acid, and oxygen; strong solutions of permanganate and manganese chloride when mixed form sesquioxide of manganese, chlorine and oxygen being evolved.—"On the Action of Sulphuric Acid on Copper," by Spencer Pickering. According to the author there are only

two primary reactions, in one of which copper sulphate, sulphurous acid, and water are the products; in the other, sub sulphide of copper, copper sulphate, and water are formed. The author has studied the action at various temperatures, and has investigated the quantity of sulphuric acid actually used, the effect of an electric current, the action of impurities in the copper, the variations produced by diluting the acid, &c.—"On the Analysis of Sugar," by J. Jones. The author proposes to estimate sucrose volumetrically by adding a 0.1 per cent. solution to a boiling deci-normal solution of permanganate acidulated with sulphuric acid, until the dirty-brown hydrated peroxide of manganese, which is at first formed, is reduced and dissolved.—"On the Decomposition-Products of Quinine," by W. Ramsay and J. Dobbie. The authors oxidised quinine with permanganate, and obtained a new acid, which they have identified with Dewar's dicarboxypicridenic acid, and a red amorphous substance. The same acid was obtained by oxidising Marchand's quinetin.

LINNEAN SOCIETY.—(Thursday, January 17.)

PROF. ALLMAN, President, in the Chair. Mr. Thistleton Dyer exhibited and made some remarks on specimens of Diptero-carpaceae, collected by Sig. Beccari in New Guinea.—Mr. E. M. Holmes drew attention to a Japanese book, on the pages of which were thin sections of native woods, named botanically in English, Latin, and Japanese.—Mr. J. R. Jackson, of the Museum, Kew, exhibited several examples of fasciated stems of the fullers' teal (*Dipsacus fullonum*), which curious malformation had been successfully applied by Messrs. Marshall and Snelgrove to a fashionable product—viz. the handles of ladies' sunshades; he also made remarks on a bird's nest made of wool and cottonpod intermixed, sent by Sir Bartle Frere from Cape Town to Sir J. Hooker.—Prof. Owen next read a paper "On *Hypsiprinodon*, a Genus indicative of a distinct Family in the Diprotodont Section of the Marsupials." This rat kangaroo, the *H. moschatus* of Ramsey, inhabits sparsely the dense damp scrubs of the coast near Rockingham, Queensland. It feeds on insects, worms, and tuberous roots or palm berries, holding these in its paws and sitting on its haunches, after the manner of the Phalangiers. Prof. Owen now supplements Mr. Ramsey's short notice of an account of the skeleton, &c. Beside peculiarities in dentition and skull, the structural modifications of the hind foot are between those of the Potoroos and Kangaroos. Prof. Owen compares its feet with those of the ostrich tribe, &c., and speculates on the modification of the five-toed feet as revealed by palaeontology, and as applicable to the living marsupial and other forms.—Mr. Francis Darwin read a paper "On the Nutrition of *Drosera rotundifolia*." The gist of this communication is based on a series of experiments to ascertain in how far this plant assimilates and is benefited by animal food. Since the issue of Charles Darwin's *Insectivorous Plants* exception has been taken by some botanists to the necessity or value of an animal diet to the plants in question, C. Darwin's experiments having failed to prove the point. His son, Francis, has now solved the problem, and shows that the meat-fed plants do gain increment, &c., in a proportion considerably beyond those not so fed. This is particularly the case in the weights of the flower-stems and in the number and weights of the seeds.—"Notes touching recent Researches on the Radiolaria" was a communication by Prof. St. G. Mivart. In this *résumé* the history, progress, and present condition of the subject are elucidated. The author proposes a modification of Haeckel's classification, reducing the main group to seven—viz., (1) Discida, (2) Flagellifera, (3) Entosporidia, (4) Acanthometrida, (5) Polycystina, (6) Collozoa, and (7) Vesciculata.

SOCIETY OF ANTIQUARIES.—(Thursday, January 17.)

F. OUVRY, Esq., President, in the Chair. Mr. G. W. Thomas gave an account of five barrows near North Newbold, Yorkshire, which were opened in November, 1877. In each barrow a hearth was found on the original level of the ground, covered with fragments of bones and charcoal, among which in one case were two small incense-cups. In one mound there were two small vases among the bones, and a large urn containing one fragment of calcined bone. Two skeletons were discovered, both males; the one which was the better preserved was lying on the left side, with

the knees drawn up to the chin, and a long-headed skull at the feet. The skeleton itself was of the broad-headed race. No implements or ornaments of any kind were discovered.—Mr. Dibbin contributed an account of the opening of an earthwork at Hallaton, in Leicestershire, within a mile of the *Via Devana*. The central mound to the depth of seventeen feet was made of earth, which had evidently been brought from some distance. No weapons, coins, or human bones, were found, but there was a considerable quantity of pottery (Roman and later), fragments of cinerary urns or amphorae, leather, a wooden shovel, &c., and bones of deer, ox, boar, roe, hare, rabbit, horse, and various birds. Mr. Boyd Dawkins remarked that the horse's leg-bones showed no marks of having been used as food, although horse-flesh was certainly eaten during the Neolithic age, though the Roman period, and perhaps as late as the eighth century.—Mr. Franks said a few words about the difficulty of assigning a date to fragments of rude pottery, and mentioned places in France and in Hungary where black pottery, exactly similar to that used by the Romans, is made at the present day.—Mr. Green exhibited a rubbing from a brass in the church of Walton-on-Thames, in memory of John Selwyn, keeper of Otlands Park in the reign of Elizabeth. In addition to the figures of himself and family, in the attitude of prayer, there is a representation of him riding on a stag and cutting its throat, a feat which he performed in the presence of the queen.

PHILOLOGICAL SOCIETY.—(Friday, January 18.)

ALEX. J. ELLIS, Esq., V.P., in the Chair. The first paper was by Mr. Hensleigh Wedgwood, on "Alone, Lone, Lonely," and maintained that there was no ground whatever for rejecting the old derivation of *lone* and *lonely* from *alone*, and of that from *al one*, in favour of the Icelandic "*à laun*, secretly, in hiding," proposed by Serenius, Daseut, Vigfusson, and seemingly partly countenanced by Skeat. The proposed etymology from *à laun* was contradicted by the history of the forms in English texts, by phonetic laws—for *laun* would make *E. lown*, a form which occurs in Scotch—by the meaning of the word, and by our present dialect, for in Lancashire *only*—"awn very only"—was the word for "lonely."—Mr. H. Nicol then read a paper on Middle-English orthography. The Middle-English use of *o* for *u*, and of *u* for *y* and *ÿ* (Fr. *u*, Germ. *ü*) was pointed out to be Early Norman, the Late Middle-English use of *ou* for *ü* (common also in Anglo-French MSS.) to be late Parisian (*ou* in earlier French indicating the diphthong *ou*). Prof. ten Brink's theory that *o* indicated a medial or doubtful length of *u* was adversely criticised, and the use of *o* shown to be purely orthographical for short *u*; Dr. Murray's rule that *o* is used when adjacent to *m*, *n*, *u* (*v*), or *w*, to prevent confusion arising from their similarity in shape to *u*, being supplemented by the rule that *o* is used before a single consonant followed by a vowel, because *u* would there be read with its usual French value *y*. It was remarked that the Late West Saxon (eleventh century) use of *y* for *i* and *e* is not due to the sound *y* having become *i*, but indicates a real substitution in certain words of the sound *y* for the earlier vowels, shown by such fourteenth-century spellings as *schup* (L. W. S. *scyp* for *scip*, now *ship*), *huyre* (*hÿran* for *hëran*, *hear*); the latter word occurring in rhyme on *mesure* (*measure*). The English use of *qu* for *kw* (O. E. *cw*) was shown to be Early Norman (later French sounding *qu* as simple *k*), and that of *gu* for simple *g* to be Late Parisian (Early Par., like Italian, sounding *gu* as *gw*, and Norman, like Picard, not replacing Germ. *w* by *gu*). The English letter *w*, substituted for the Old English rune, was noted to be borrowed from Early Norman (French), where it replaced the O. H. German *uu*.

ROYAL SOCIETY OF LITERATURE.—(Wednesday, January 23.)

SIR P. DE COLQUHOUN, Q.C., in the Chair. Mr. Carmichael read a paper in which he dealt with some "Continental Views of the Pompeian Wax Tablets recently discovered in the House of L. Caecilius Jucundus;" and also gave some account of a bronze table lately found at Aljustrel in Portugal. In considering the Pompeian tablets, Mr. Carmichael discussed the various theories of Mommsen, Caillemer, De Petra, and others, concerning the persons who could hold the office of *Auctionator*, and expressed it

as his own view that Jucundus was both *Auctionator* and *Argentarius*, a conclusion which he supported by passages from the Roman law of sale, as bearing upon sales by auction. Mr. Carmichael reproduced a portion of the text of the table of Aljustrel, and showed its bearing on philology, and on the legal and social aspect of the provinces of the Roman Empire in the first century after Christ. Dr. Weinmann exhibited some beautiful chromolithographic illustrations of the House of Jucundus.

ROYAL SOCIETY.—(Thursday, January 24.)

SIR JOSEPH D. HOOKER, K.C.S.I., President, in the Chair. The following papers were read:—"New Determination of the Mechanical Equivalent of Heat," by Dr. Joule; "The Cortical Lamination of the Motor Area of the Brain," by Bevan Lewis and H. Clarke; "Remarks connected with the Number of Figures in the Periods of the Reciprocals of Prime Numbers," by W. Shanks; "Researches in Spectrum Analysis in Connexion with the Spectrum of the Sun," by J. N. Lockyer; "Note on the Bright Lines in the Spectrum of Stars and Nebulae," by J. N. Lockyer; "On the relative Facility of Production of Chemical Combinations," by Sir B. C. Brodie.

ROYAL INSTITUTION.—(Saturday, January 26.)

MR. R. BOSWORTH SMITH, one of the house-masters at Harrow, who has earned a title to fame by his brilliant little work on *Mohammed and Mohammedanism*, began on Saturday a course of seven lectures on Carthage. For several years past Mr. Bosworth Smith has severely devoted himself to the study of this little-known subject, and he declared in his opening lecture that he had read, he thought he might truly say, everything that had anciently been written on the subject, and most of the modern literature thereof. He has also visited the site and come to definite conclusions on the disputed points of Carthaginian topography. Mr. Bosworth Smith began his lecture by sketching the place of the Phœnicians in the history of European and Asiatic development; and after dwelling at some length on their principal characteristics, he proceeded to speak of the greatest of the Phœnician colonies, and to tell of its relations with the mother-country, and with the sister-colonies, especially of its close connexion with Sicily. The topography of Carthage was next described, with the aid of excellent wall-plans. Mr. Smith was of necessity obliged to omit the account of the methods by which he arrived at his conclusions, but the conclusions themselves seemed to point to a careful and minute study of the topographical difficulties. Next the constitution of the State was described, special stress being laid on the aristocratic-oligarchical character of all Carthaginian institutions. The account of the social life, art, literature, religion, was concluded with the very interesting *Periplus* of Hanno, who travelled down the west coasts of Africa, and saw and described wondrous sights. The *Periplus* is the Admiral's own report of his voyage of discovery, dedicated as a votive offering in the Temple of Baal at Carthage. To-day's lecture will be on "Carthage, Rome, and Sicily," the origin of the Punic wars, and the defeat of Regulus.

FINE ART.

NINTH WINTER EXHIBITION OF OLD MASTERS, ETC., AT THE ROYAL ACADEMY.

(Third Notice—English Mezzotints.)

THE Royal Academy has not only done homage to a passing fashion in adding to its show of paintings this year an exhibition of the prints after Sir Joshua and his two most popular contemporaries: it has recognised and brought into full public view the merits of one great school of engraving. The method of engraving in mezzotint, though not of English invention, is essentially of English practice; and though it was pursued a hundred years before the days of the most famous painters whose work was to be interpreted by it, it came to its perfection in their days only; and, moreover, it happened to be specially fitted to reproduce the qualities of their art. The immediate admiration bestowed by the world on such translations of the art of Reynolds,

Romney and Gainsborough as are now to be seen at Burlington House may not prove, indeed, that the method was a great one, but does at least prove that it was successful. The reasons of the success are not difficult to seek. They lie in the affinity between the painting of that day and the method of the mezzotint engraver. Working by spaces rather than by lines, the mezzotint engraver would have found it impossible to reproduce or translate with justice any art that depended mainly, or even considerably, on precision of outline; but the eighteenth-century art of England found its charm rather in graceful posing and graceful grouping, a large loose touch, and pleasant disposition of light and shade. Such qualities as these, mezzotint could render; and in the last quarter of the eighteenth century a school of engravers arose and grew, to render them supremely. In its own way the success was even greater than had attended any other school of reproduction, except, perhaps, that of the school of French line-engravers who, a generation or so before, had translated Watteau and his contemporaries and successors; for neither the Italian painting of the best period nor the Dutch of the seventeenth century had ever, even by the most skilful engravers, been reproduced in a wholly satisfactory way.

In two rooms at Burlington House are hung most of the rich or brilliant plates which came from the hands of our finest workers in mezzotint. Some splendid works are missing, though, in view of the admirable show laid out for us, it seems ungracious to say so. But note should certainly be made of the absence of such capital examples as Marchi's print after Sir Joshua's *Miss Cholmondeley*; nor is Barney's famous mezzotint after Gainsborough's *Duchess of Devonshire* there (we mean the picture in the possession of Lord Spencer), nor is there included one of the noblest works in stipple—Dickenson's plate after Sir Joshua's *Mrs. Robinson*. But on the whole the choice is a good one, and it could hardly fail to be so, seeing that the selection is drawn from the portfolios of some of our best-known amateurs, such as the Duke of Buccleugh (who for thirty years has been collecting these things), Mr. Addington, and Mr. Anderson of Brook Street.

Of the mezzotint engravers, not a few were themselves painters. Perhaps they were not remarkable as painters, but their familiarity with an art whose triumphs they were to translate was of distinct service to them in engraving. Of these men J. R. Smith stands the first. He produced much, and never worked ill, and he was perhaps of wider range than any of his brethren, for he was as much at home with the rusticities and cottage grace of Morland as with the stateliness and drawing-room grace of Reynolds. Morland is outside the scheme at Burlington House, but Smith's Sir Joshua's are here in abundance. He had every quality of a great mezzotint engraver: a sense of colour, a sense of texture, subtlety of gradation and modelling. His print after Sir Joshua's excellent child-portrait, *Lady Catherine Pelham Clinton* (No. 311), a young girl full of movement, scattering grains to the chicken, must on no account be missed, nor another of his rarest and most celebrated plates, *Mrs. Carnac* (No. 329). Again, among engravers who were painters there is Doughty, who produced but few plates, for he died prematurely; and there is Dean, a very tender engraver, the beauty of whose plates soon wore away. He is represented here satisfactorily by No. 308, the portraits of *Lady Herbert and her Child*—a naked child kneeling at its mother's side; the modelling of the flesh, its suppleness, its pliability, excellent. He is also the artist to whom, among the Romney portraits, we owe the *Lady Derby* (No. 569), and, among the Gainsboroughs, the *Mrs. Eliot* (No. 615).

But greater, no doubt, than Doughty and Dean, by reason of the quantity if not the quality of their achievements, are Valentine Green and the Watsons (Thomas and James). They were

pure engravers. Most of us know Green's plate of the *Ladies Waldegrave*—three girls seated round a table, one winding silk, another holding the skein, another employed daintily in amateur work in painting, and around them the suggestion of all the accessories of a refined home of the eighteenth century. That print of a picture which must have suggested to Millais his of three Miss Armstrongs is here in what seems its perfection, though Horace Walpole's own copy is still in existence, and is at the least as fine as either of the two impressions now displayed. No. 348 is a splendid example of the same engraver's print after a *Duchess of Devonshire* painted by Sir Joshua. As engraver's work nothing could possibly be finer. The woman, of a stately yet fresh beauty, stands on a garden terrace, and the outdoor-light shifting on hand and balcony is treated with a skill so consummate that the greatest of etchers, the most vivid pourtrayer of shadow and light, could hardly outdo it; and its tenderness and softness belong perhaps wholly to the art of mezzotint. Then there is *Lady Bamfylde*, by Thomas Watson, and *Lady Carlisle* (335), by James Watson (462)—the *chefs-d'œuvre* of their engravers. Thomas Watson has rendered with at least the whole of Sir Joshua's own *finesse* the play of refined and sensitive expression in the face of Lady Bamfylde; and James Watson has lost not a particle of the slow and meditative grace of face and gesture in Lady Carlisle. Here is the whole charm of the slim figure, with its drooped plump hands, modelled with an exquisite care beyond Sir Joshua's wont—one arm hanging by the gown's side, the other gently extended over a bit of riven tree-trunk, in the garden foreground—for sentiment perhaps the very greatest and gravest of Reynolds's works. By James Watson, too, is the most lovely of the prints after the several portraits of *Nelly O'Brien*, a large, sweet, frank, yet changeable face (No. 505). Among the prints after this master, there must be noticed also one or two of McArdell's and Dickenson's: McArdell is the artist who happened to provoke from Sir Joshua the expression, "By that man I shall be immortalised!" There are fine examples by the different engravers of the portraits of men, now so little sought for, and if the artistic beauty of the collection were small instead of being great, it would still have historic interest in recording the features of the famous—Johnson, Boswell, Garrick, Laurence Sterne, and statesmen and soldiers.

Romney was less engraved than Sir Joshua, and Gainsborough still less, though Romney was admitted in his own day to be a formidable rival of the master of Leicester Square, and though Gainsborough was sought after very eagerly during his residence in London. But Romney was unwise and improvident—Gainsborough careless of fashion, and living in the provinces more than half his artistic life. Naturally, in circles that set the fashion, Reynolds was the dominant artist. A little-known engraver, James Walker, engraved a good deal from Romney—*Miss Woodley*, for instance, and a *Lady Carlisle*, both here. But the greatest print after Romney, or at all events his most noteworthy engraved picture, is that of the *Gower Children*, rendered in mezzotint by J. R. Smith, lent here by Mr. Heywood, and typical of Romney's art, in its happy English reminiscence of classic grace and the grace of the Renaissance. Many of Romney's most favourite subjects were reproduced in stipple. In this way is engraved the best print from one of his many portraits of Lady Hamilton—*Lady Hamilton as "Emma"*. He was always painting Lady Hamilton, and in every phase of her beauty. She posed for him in many parts: as Oassandra, as Ariadne, as a Bacchante, as St. Cecilia, as Innocence—most difficult part of all.

Of Gainsborough there is little here. Jones, the engraver in stipple of the best *Lady Hamilton*, shows himself also as the skilled engraver in mezzotint of *Signora Bacelli* the dancer (No. 613), whose portrait is seen at Knole. By Gainsborough

Dupont is the portrait group of the three princesses, whose separate portraits, from the hand of the painter directly, were at Burlington House a year or two ago. Either the original painting was more attractive than the print, or Gainsborough was less pleasant to his royal sitters on one occasion than on the other. Finally, there are reproductions, in stipple and in the mixed manner, of one or two cottages or woodland scenes of Gainsborough, the attraction of which is more visible to the eyes of our day than to those of his own. On the whole, Gainsborough has never had full justice done to him by the engravers. The art of etching would probably render best the fine qualities of his landscape—whether the restrained finish of the earlier manner or the impetuous largeness of his later.

FREDERICK WEDMORE.

A THIRD CHORAGIC MONUMENT.

Athens: December 29, 1877.

An important discovery was made yesterday by Prof. Kumanudis in the theatre of Dionysos. Hitherto we have known of only two choragic monuments—that of Lysikrates, in what is still called the Street of the Tripods, to the east of the Akropolis; and that of Thrasyllos, in front of the cave which lies above and behind the theatre. Beyond any doubt, a third has now been added to these, and its position is at once curious and interesting. I paid a visit to it this morning, and could hardly help being surprised that of all the archaeologists who have hitherto visited and examined the theatre, not one had discovered the purpose of the monument in question. It stands in the eastern broad passage which separates the front wall of the σκηνή from the end wall of the κολων. It will be remembered that these walls converge outwards, and one would naturally suppose that any monument built between them would have one side parallel to one or other of them. But the ways of the Greeks were not our ways, and though the monument stands but a very short distance from the northern or κολων wall, it is neither parallel to it, nor to the more distant southern wall. It must have resembled that of Thrasyllos, and is now almost in the same condition. What remains consists of a base about twenty feet long, from two to three feet thick and about five feet high, and an architrave broken into two pieces of unequal size. The existence of these remains, with the exception of the smaller fragment of the architrave, has been known for many years, but the purpose of the monument has now for the first time been discovered.

The first thing that strikes a visitor is that the monument has, properly speaking, no foundation, and this suggests the possibility that it does not now stand in its original position. However, it stands firmly on the natural ground, and though it has evidently not been disturbed or repaired for many centuries, no part of it has sunk. It is, therefore, possible that it never had any foundation, and that it is still in its original position. Curiously enough, it is built of two kinds of marble. The flat blocks which rest on the ground, and the three enormous ones which form the middle of the base, and upon which the columns must have rested, are of blue marble, while the two pilasters at the ends and the architrave are of white Pentelic marble. All the white marble is very carefully worked, while the surface of the blue marble is left rough. This suggests that the middle portion of the base was covered either with stucco or with bronze reliefs, which is quite probable for other reasons. The pilasters and architrave show that the monument was of the Ionic order. I think there can be little doubt that the architrave rested upon the two pilasters, or rather square columns, parts of which still remain, and three round columns of white marble. Of the round columns it is not certain that any part remains; but I think the whole height of the

monument must have been about twenty feet—perhaps twenty-five.

Of the architrave, with its inscription, the middle and most important part is, unfortunately, missing. The inscription, which does not extend the whole length of the architrave but is arranged in six lines in the middle, is as follows:—

Ὁ δῆμος [ἐχωρήγει] κράτους ἄρχοντος,
ἀγωνοθέ[της] εἰνός Σφίπτιος,
ποιητῆς τραγω[ιδίας] Ἡρακλείδου Ἀλικαρ-
νασσέως

ὑποκριτῆς τραγ[ωιδίας] ὦν Εὐανορίδου Κυδαθη-
ναίου,

ποιητῆς κωμω[ιδίας] ν Δάμωνος Διομεύς,
ὑποκριτῆς [κωμωιδίας] [π?] ος Καλλίου Σουινεύς.

It is hardly probable that the middle part will ever be found, so that we are left in considerable doubt as to the date of the monument. Almost the only clues we have are the name of the Archon, which ended in -κράτης, and the characters of the alphabet. The latter inform us plainly that it is not older than the middle of the fourth century, B.C., while the former confines its erection to one or three years after that, viz., either to 333, when Nikokrátēs was archon, or to 307 or to 279, in both of which there was an archon named Anaxikratēs. Later than 279 it can hardly be placed. Most probably it was erected in 307.

Excavations are now going on along the eastern wall of the κολων of the theatre; but thus far without much result, except the smaller portion of the architrave mentioned above. The Archaeological Society hopes soon to be able to begin a series of excavations on the Acropolis, where it is almost certain that many important things will be found.

THOMAS DAVIDSON.

RECENT DISCOVERIES AT OLYMPIA AND MYKENÆ.

A DISCOVERY of considerable topographical value has been made at Olympia, where the Philippeion, built by Philip of Macedon, has been brought to light by the excavations. All that remains of it are the two circular bases, one within the other, on which stood the statues and the columns, fragments only of which have been found along with three pieces of a white marble arch. Westward of the Philippeion, towards the Kladeos, a wall of the Slavic period has been discovered, which has as yet yielded no remains. Since the discovery of the torso of Apollo, nothing important has been met with except a plate of thin bronze of Phoenician-Greek workmanship, supposed by Dr. Weil to have formed the under part of a candelabrum. It is divided into four compartments, the uppermost one representing a group of birds; the second, two griffins face to face; the third, the combat of Herakles and the Kentaur; and the fourth a winged goddess in the Assyrian style holding in each hand a lion by one of its hind feet. The figure seems to have been copied from an Assyrian representation of Gisdhubar; at all events the form of the lions, the position in which they are held, and the four wings at the back of the goddess are exact reproductions of what we find on Assyrian monuments. The goddess, however, presents the side face, and not the full face, but the two lower compartments are filled up with rosettes composed of small circles, reminding us of similar devices on Babylonian gems. An interesting bronze plate of oblong shape has further been found not far from the spot where the Eleian inscription published in the *Archäologische Zeitung*, 1877, was met with. It contains an inscription relating to an otherwise unknown Eleian town named Khaladrión, and its antiquity may be inferred not merely from the presence of the digamma, which occurs in other Eleian inscriptions from Olympia, but from the mention in it of Pisa. The ends of the lines are broken off. The last two lines read: ΤΙΣΥΑΑΙΕ/ΕΡΕΝΑΥΤΟΝ ΠΟΤΟΝΔΙΑΑΙΜΕΔΕΜΟΣΔΟΚΕΟΙ where Dr. Weil suggests that *εφερεν* represents *εἶπεν*, and would translate "wherever commits

sacrilege, [one shall] find [and bring] him to [πρὸς] Zeus, unless the people decide. . . ."

The excavations at Mykenæ, continued by the Archaeological Society of Athens, under the superintendence of M. Stamatakis, are being carried on with the greatest care and thoroughness. M. Stamatakis has nearly completed his *Catalogue raisonné* of the antiquities hitherto found there, and its minute exactness will render it of the utmost value for scientific purposes. The sixth tomb discovered by him within the now famous *enceinte* is plainly of the same age as the five previously discovered by Dr. Schliemann, and so disposes of the theory which would see in these tombs the graves of Agamemnon and his companions mentioned by Pausanias. One of the two skeletons found in the tomb had a gold mask, and with them were exhumed a gold embossed cup with handle, two gold trifurcated ornaments for greaves, gold pendants for a breastplate, gold buttons and nails, and bronze swords and cauldrons. The gold work is of considerable merit. The earth thrown aside by Dr. Schliemann's workmen has also been carefully examined, and among other objects recovered from it is a very interesting gold ornament, strikingly Assyrian in character, and resembling the sculpture over the Gate of Lions. It represents two lions face to face, with tails erect, and resting on a three-leaved lotus flower. The house discovered by Dr. Schliemann, adjoining the *enceinte*, is at present being cleared out. Besides a large mass of pottery, it has yielded glass and stone beads, a stone seal, stone rubbers and moulds, weapons and tools of various kinds, bone implements, and some remarkable intaglios. One of these represents a lion attacking a stag, another two stags opposite to one another, while there are several ivory ornaments in the shape of a heart, which exactly resemble similar ornaments from the rock-tombs of Spata, near Athens. Other ornaments, made to imitate the murex, have also been found alike at Spata and at Mykenæ, and, coupled with the pottery associated with them, leave little doubt that they belong to the same period. Phoenician art had already penetrated into Greece, though not as yet the Phoenician alphabet, and the remains discovered at Spata include, not only a human head in the Assyrian style, but also representations of Phoenician sphinxes. With all these indications of Eastern influence it is somewhat remarkable that no traces of writing or of the use of iron should have been met with, and we seem, therefore, justified in concluding, partly that Prof. Ernst Curtius is right in holding that the influence of Assyrian art reached Greece mainly through the medium of Asia Minor; partly that the Phoenicians themselves were not yet a literary people. As for the *enceinte* within which the tombs have been discovered, Mr. Paley's view that it was the ancient agora of Mykenæ seems hardly tenable. Apart from the fact that it was within the Acropolis, the stones of which it is composed come from some ancient quarries on the Treton road near a mill midway between Mykenæ and Nemea, and so agree with the stones found in the tombs themselves, and not with the stones used for the walls and other buildings on the Acropolis. The last tomb discovered, moreover, is immediately under the inner row of stones composing the *enceinte* close to its entrance on the west side (nearest the Gate of Lions), while the whole six tombs occupy only the southern half of the *enceinte*, the native rock cropping up close to the surface in its northern part. The *enceinte* is, therefore, probably a sacred enclosure within which the tombstones now preserved at Kharvati were placed and offerings made to the dead. Possibly, as Mr. Newton has suggested, it originally stood outside the walls of the Acropolis. The six so-called Treasures, which seem to have derived their names from the treasures buried with the dead, are plainly of later date than the tombs within the *enceinte*, and of the same period as the walls in the neighbourhood of the Gate of Lions and elsewhere. They

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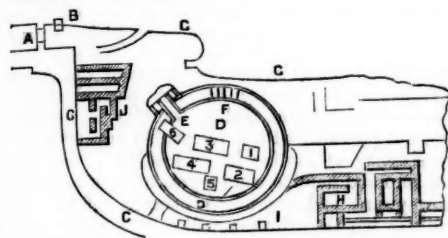
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would also belong to the same age as the *tholos*, or rock-tomb, commonly called the prison of Sokrates, at Athens, and the Treasury of Minyas at Orchomenus, where, by the way, the walls of the Acropolis are a mixture of Pelasgic and later Hellenic, just as the walls of Mykenae are a mixture of Cyclopean and Pelasgic.

We may add that the plan of the excavations given by Mr. Simpson in *Macmillan's Magazine* for December, 1877, is not quite accurate, and should be corrected thus:—



- A. Gate of Lions.
B. Block of stone accidentally lost.
C. Ancient Cyclopean wall.
D. Enceinte.
E. Entrance to enceinte.
F. Unexplored portion.
G. Inner Cyclopean wall.
H. House.
I. Pits sunk in excavating.
J. House near the Gate.
1, 2, 3, 4, 5, 6. The tombs.

ART SALES.

THE Palmer sale at Christie, Manson and Wood's, on Thursday in last week, consisted for the most part of lots each of which contained many impressions of some great popular print. These fell chiefly into the hands of dealers. On Friday, the sale consisted of water-colour drawings, of which there were a large number, but few that excited interest. The prices realised were low. Thus a drawing of a *Norwegian Girl*, by a really brilliant Northern artist, the late M. Lundgren, fell to the bid of only 10*l.*; W. W. Deane's *Market Place, Chartres*, 16*l.* 5*s.* 6*d.*; Mr. Sutton Palmer's view, *Near Barmouth*, 23*l.* 12*s.* 6*d.*; a clever interior, by the same artist, for a lower sum; *A Girl with Tambourine*, by Guido Bach, 36*l.* 15*s.*; a set of illustrations to the *Pilgrim's Progress*, by Joseph Nash, fetched 29*l.* 8*s.*; a sketch by David Cox, *The Lledr Valley*, 34*l.*; an *Arab Encampment*, by the great painter of Eastern subjects, J. F. Lewis, R.A.—probably from his sale of sketches last year—21*l.*; and, by Guido Bach, an accomplished drawing of a *Roman Laundry*, 57*l.* 15*s.* A few lines next week may be given to Saturday's sale.

The large collection of drawings assigned to the Old Masters forming the cabinet of M. van Parijs, of Brussels, was sold at Amsterdam in the second week of January. Much expectation had been raised about it in certain art-circles of the Continent, and this expectation was hardly destined to be realised by the event. The Van Parijs collection was beyond doubt inferior to its reputation. Its sale was followed by that of two collections of engravings, a record of which was included in its catalogue. In the first of these the piece most worthy of remark was probably a German engraving of about the middle of the fifteenth century, by an anonymous master: "*Jesus Christ en croix, St. Jean et la Ste. Vierge*—gravure sur métal, le fond traité en manière criblée." It sold for about 24*l.* In the second collection a complete set of the works of Karel du Jardin was bought for about 300*l.* by M. Clément of Paris—it was understood, for Baron Edmond de Rothschild.

The collection of Rembrandt etchings which belonged to the late Mr. Danby Seymour, and which are to be brought under the hammer during the spring, will be found, we hear, to be in all respects the most important sold in England during the last two years—in fact, since the dispersion by the Messrs. Christie of the collection formerly belonging to Sir Abraham Hume. A difference found to exist between the two cabinets

is that, while the one was wholly inherited by its latest owner, the other was in part inherited and in part formed by Mr. Danby Seymour. Among Mr. Danby Seymour's inherited possessions will, we believe, be perceived some great rarities, such as the collector struggles for. Sir Abraham Hume's collection, though it contained a few rarities, had chiefly been formed on the basis of securing, as far as possible, for every plate selected adequate representation by the finest impression available. But the forming of a rich cabinet on that basis was much easier in Sir Abraham's day than in our own.

ANOTHER and still more important sale is now announced for about the same time, that of the duplicate Rembrandt etchings from Cambridge. These duplicates, numbering about three hundred, come from albums which have been in the University Library since the early part of the last century. Four of such albums, containing one of the richest as well as one of the most ancient existing collections of Rembrandt etchings, were recently handed over to the Fitzwilliam Museum; and it was decided that, when a committee of experts had selected from their contents every example which it was desirable for any reason to retain and incorporate with the collection left by Lord Fitzwilliam, the duplicates remaining should be sold, and the proceeds applied to the purchase of other engravings for the university. The committee, consisting of Mr. R. Fisher, the Rev. C. H. Middleton, Mr. G. W. Reid, and Prof. Colvin, having finished their labours, and scrupulously retained for the university collection every state and variety that could serve to make it complete, the remainder will be offered for sale by Messrs. Sotheby and Wilkinson on April 1 and 2. The lots, besides their ancient and historical origin, will have the advantage of perfectly intact condition, and will include many examples of the greatest beauty and rarity. Thus the impression of the *Sketch of a Horse, with other Studies* (Wilson 358) which came into the British Museum from the Houbraken and Cracherode collections, was always supposed to be unique; but the albums of the Cambridge University Library contained two identical examples on India paper, both finer than that in the Museum; and one of these will be offered for sale. In the class of landscapes the sale will be particularly rich, including a perfect *Three Trees*, and the small and rare landscape "with a house and large tree" (Wilson 204). The portraits include a *Great Coppenol*, a magnificent *Ephraim Bonus*, a first state of *Clement de Jonghe*, the so-called *Jacob Cats*, and many of the rarest of the small anonymous heads and the heads of Rembrandt himself. Indeed, in all classes of his etched works, with the single exception of some of the large Scripture subjects—such as the *Christ before Pilate*, and the *Deposition*—this will be one of the most interesting Rembrandt sales on record, alike from the history of its contents and from their number, quality, and rarity.

NOTES ON ART AND ARCHAEOLOGY.

WE understand that Mr. Frederick Leighton will take the chair this year at the annual dinner of the Artists' Benevolent Society. This festival is appointed to take place on the evening of Saturday, May 11.

WE are glad to hear that it has been almost, if not altogether, decided to establish a Scottish Society of Painters in Water-Colour, with annual exhibitions to be held north of the Tweed. The art of landscape-painting is that in which the Scottish School is strongest—in that art it is hardly too much to say that it compares very favourably with the best of contemporary English work—and several of the landscape-painters of Scotland are much at home in water-colour. At the exhibitions of the Royal Scottish Academy, as at those of our own Royal Academy, space is

habitually assigned to drawings, but that space is assigned to them in a disagreeable chamber where the visitor is loth to linger; and, moreover, water-colours, there and everywhere, are always at a disadvantage when seen almost in juxtaposition with paintings in oil. What with the habitual popularity of paintings in water-colour, it is only remarkable that Scotland has waited so long before possessing a society of artists in this medium. We wish success to the new venture, and trust that in the practice of the art, now sure of more regular encouragement in the great cities of the North, regard will be had to the earlier achievements of our own Society of Painters in Water-Colour, whose most glorious days were confessedly those in which water-colour painters trenched the least upon the province of the painter in oil—days which gave us such masters of pure water-colour as David Cox, De Wint, and Cotman, with whom certain painters of the North, as yet little known here, are, as we have reason to hope, preparing themselves to be worthily compared. Some recent correspondence in the *Times* on this matter is deserving of their attention.

MR. WILLIAM SIMPSON points out in the *Times*, with reference to the stone circle on the Acropolis of Mycenae, that the original suggestion of its having formed the Agora of the city came from him, a fact which most writers on the subject have overlooked, giving such credit as there may be in the matter to Prof. Paley, who himself distinctly cited the correspondent of the *Illustrated London News* (Mr. Simpson) as the originator.

A CORRESPONDENT, following the same line of study with regard to the Flemish pictures in the "Old Masters" Exhibition as that indicated in Dr. J. P. Richter's letter in the *ACADEMY* of January 19, points out that in the picture (No. 245) described as *A Young Artist*, and assigned to Vaillant or Wallerant, the statue of a child on the bench behind the boy represented is a copy of the Infant Christ in the celebrated marble group of the Madonna and Child, by Michelangelo, in the church of Notre Dame at Bruges. This affords confirmation of the fact that this work was sent to Bruges at an early date, Vaillant having died in 1677. In comparing the Triptych (No. 223), assigned to Hugo van der Goes or Hans Memling, with the two figures of saints, No. 447 in the National Gallery, ascribed to Memling, it will be seen, our correspondent thinks, that the St. John the Baptist holding a lamb, in the National Gallery painting, is precisely similar in pose, colour, and execution, to the same saint in the Triptych, so that it may be safely affirmed that they are the work of one master, but whether this master was Memling or not remains a matter of great doubt.

M. CHARLES EPHRUSSI is still pursuing his Dürer studies. In the last number of the *Chronique des Arts* he makes known some particulars concerning two portraits in the Grosvenor Gallery which he considers to be by Dürer, and which have hitherto escaped notice. One of these is the portrait of a man in a broad-brimmed hat (No. 860, lent by the Earl of Warwick), ascribed to Lucas van Leyden, and thought to be a portrait of himself. This fine bold drawing, as we remember noticing, bears a marked resemblance both in style and execution to Dürer's large portrait-heads in the Berlin collection, and M. Ephrussi, in examining it closely, has actually found the monogram "A. D." beneath the "L.," which letter is the sole reason for assigning it to Lucas van Leyden. Dürer mentions in his notebook having "drawn Master Lucas," and M. Ephrussi is of opinion that we have here the very drawing which he made; only Dürer speaks of it as having been made with the silver-point, whereas the one in question is executed in black chalk. He may, however, have taken two portraits of this eccentric master. The other drawing is undoubtedly by Dürer, and is so assigned in the catalogue, but written upon it are the words *Heinrich Morley aus Engelland 1523*,

and it was puzzling to know who this Heinrich Morley was, and how Dürer could have taken his portrait. Mr. William Mitchell, however, to whom the drawing now belongs, has solved this difficulty by finding that Henry VIII. appointed Henry Parker Lord Morley to bear the Order of the Garter to the Archduke Ferdinand, brother of Charles V., and that the ceremony of institution took place at Nürnberg on December 8, 1523. Thus it is proved that Dürer had an opportunity of seeing this personage at the very date given on the portrait, so that there can be little doubt as to its authenticity.

THE Cercle de l'Union Artistique in the Place Vendôme will open its exhibition on February 10.

AN extension of time has been granted to artists for sending in their works to the great French Exhibition. They are now permitted to register up to February 15.

A SERIES of panoramic views of Paris is being prepared at great cost by the municipality for the coming Exhibition. These views, we learn from the *Chronique*, are taken at a height of 500 mètres, the first perspective being that of the Champs-Élysées, in which every house is faithfully represented. Another shows the terrace of the Tuileries and the course of the Seine, and others various parts of the city. Each design is five mètres square, and the work has occupied a dozen clever topographical designers for about two months.

THE important French dictionary of Greek and Roman antiquities which is being published in parts by MM. Hachette, and edited by MM. Daremberg and Saglio, has now reached the letter C. The last number, under the title "*Caelatura*," contains a long treatise on the ornamental gold-work and jewellery of antiquity; and under that of "*Bactylia*" M. F. Lenormant gives a complete history of the idolatrous stones of some Eastern religions.

WE have received from the publishers, Messrs. Hardwicke and Bogue, the first volume of the monthly journal called *Industrial Art*, whose appearance we noticed some months ago. Its continuance would indicate a certain amount of success such as it well deserves to meet with, though we must protest against the obnoxious practice of puffing various manufacturing firms in a work that has any pretensions beyond trade purposes.

THE fifth issue of E. A. Seemann's *Kunst-historische Bilderbogen* contains examples of Italian architecture of the Renaissance period, and of Italian sculpture from the twelfth century to Michelangelo. We have before spoken of these sheets as useful for instruction in the principles of art.

THE January number of the *Gazette des Beaux-Arts*, like most January numbers, offers more than its usual amount of interest. M. Reiset resumes, in the first place, his critical account of the paintings in our National Gallery, which has been for some months discontinued. He deals especially with the pictures of the Flemish and Dutch schools, beginning with the incomparable Van Eyck portraits of Jean Arnolfini and his wife, concerning which he makes the suggestion that the words *fuit hic*, added to Van Eyck's signature, may possibly mean that he was a friend of this solemn pair, and was often here in this quaint room with them. The inference seems rather far-fetched. M. Reiset is mistaken in supposing that the attribution to Schongauer of the rich and beautiful little picture of *The Death of the Virgin* "is generally accepted." Although still assigned to him in the catalogue, it is believed by most critics to be the work of a Flemish painter. Rubens and the later Flemish school likewise come under M. Reiset's notice. In the second article of the number, M. Ch. Timbal begins a study of the history and works of Antonio de' Bazzi, called "Il Sodoma." We shall probably be better able to estimate its merits when it is more

advanced. M. Louis Gonse, in his detailed account of the "*Musée Wicar*," gives in this, his sixth article on the subject, a full description of the lovely Raphael drawings, which form part of the treasures bequeathed by Wicar to the Lille Museum. As many as thirteen of these exquisite designs in pen, pencil, and sepia are reproduced, and add most materially to the value of the number. In the other articles M. S. Blondel discourses learnedly on "Perspective in the Fine Arts of Antiquity;" M. Lalanne continues the publication of Bernini's "*Journal du Voyage en France*"; and M. Henry Havard, beginning a series of articles on the "*Etat Civil des Maitres Hollandais*," deals first with the Dutch portrait-painter Michiel Van Mierevelt, concerning whom he has found a few dry documents in the shape of registries of marriage, &c., which are here given in facsimile.

THE *Zeitschrift für bildende Kunst* opens with an appreciative review by the editor, Dr. C. von Lützow, of Dr. Anton Springer's learned treatise on Raphael and Michelangelo, which first appeared in Dohme's "*Kunst und Künstler*," but has since been published as a separate work. The sheet of marvellous studies in red chalk of heads by Michelangelo in the Oxford collection is reproduced with great effect. Hermann Hettner's study of the characteristics of Dominican art in the fourteenth century, which we mentioned as offering points of interest in a former number, is continued in this, in which he deals especially with the well-known fresco of *The Triumph of Death* in the Campo Santo at Pisa. A large outline illustration three times the size of that in Kugler's *Handbook*, is given of this remarkable work, which used formerly to be unhesitatingly assigned to Orcagna, but has of late been proved not to be his work, though it remains uncertain who the artist of this and the other two great frescoes in the Campo Santo really was. Messrs. Crowe and Cavalcaselle claim them for the brothers Lorenzetti, but there are difficulties in accepting this view. Herr Hettner, however, does not enter upon the vexed question of the authorship of these grand early works, but merely adduces them as examples of the work of a Dominican artist painting under the influence of St. Thomas Aquinas. The other articles of the number deal with the Naples Exhibition of 1877, and Baurath Orth's project for a Museum-island in Berlin.

THÉOPHILE SCHULER, the distinguished Alsatian painter and draughtsman, has just died at Strasbourg. Among his best-known works were his *Schlieteurs* and *Pfingstmontag*; he contributed many *genre* pictures to the *Magasin pittoresque*; and his illustrations of Erckmann-Chatrian's novels have won for him a more than national reputation.

WE learn from the *Bund*, of Bern, that the municipality of Neuchâtel is steadily adding to the wealth of its public picture-gallery in the Palais Rougemont, almost exclusively by the purchase of works of Swiss artists. The collection already contains some of Calame's finest pictures, and ten specimens of Léopold Robert, who was a native of Chaux-de-Fonds, and whom the writer characterises as "the greatest of our national painters." It has just acquired three works of the latter, two portraits and a chalk drawing.

A COMMITTEE in Basel, presided over by the architect Vischer-Sarasin, is making arrangements for an extensive historical exhibition of art-manufactures. It has already received from local collectors promises of numerous specimens of furniture, goldsmith's work, porcelain, earthenware, and glass, but in a recent circular makes a general request to local owners to part more readily with their known stores of *faience*, wood-carving, turnery, costumes, carpets, tapestry, and armour.

THE STAGE.

ALTHOUGH the late Lord Lytton's posthumous comedy *The House of Darnley* has retained its place in the bills of the Court Theatre for the not inconsiderable period of three months, its success has not been of a very decided kind. Nor are the reasons for this fact difficult to discover. It is not, as has been inconsiderately suggested, because "passion and fancy" are now out of fashion, or at least not acceptable in a comedy of modern life. Modern plays do not fail from excess of passion or fancy, but rather from the absence of those qualities, which ever have been, and probably ever will be, enjoyed by the majority of those who find any pleasure at all in entertainments of the stage. *The House of Darnley* has not pleased simply because its story was feeble, wanting in novelty, and not provided with a reasonable appearance of consistency of motive in its leading personages. Its hero and heroine were represented as acting in a wayward and capricious manner, referable to nothing but the arbitrary will of the author, and to the obvious fact that more rational and consistent conduct would necessarily have brought the story to an end long before the close of the fifth act, to which, with the aid of Mr. Coghlan, the author's rather flimsy materials were made to extend. As an acute critic observed, they were too manifestly seen "to connive at their own misery;" and there is perhaps no defect in the construction of plays which audiences are more quick to feel than this. Though excess of passion and fancy, however, has had nothing to do with the fate of Lord Lytton's play, it is quite true that the choice which Mr. Hare has made of a comedy to take its place does not indicate any faith in the power of those qualities to attract audiences to the Court Theatre. Mr. Tom Taylor's *Victims* is, to tell the truth, rather coarse work. It aspires to the rank of a comedy chiefly by virtue of its satire upon certain social follies and vices; but it represents those follies and vices in so superficial a way, and with so much exaggeration and extravagance, that the production hardly rises at any point above the level of farce. Nor can *Victims* boast of that prodigality of incident and surprising fertility of invention which entitle the long farces of MM. Meilhac and Halévy to be regarded as a distinct and higher form of that kind of entertainment. Yet the piece amuses, for there is much humour in it of a boisterous sort, and its story is cleverly constructed. Perhaps the notion of a wife of "aesthetical" tastes who despises her homely and worthy husband until by the force of circumstances she is brought to perceive both his sterling worth and the selfish vanity of an "aesthetical" gentleman with whom she has been carrying on a dangerous flirtation, seemed more novel twenty years ago than it does now. The satire upon literary affectation may also have appeared to possess more point at a period when "Keepsake" and "Album" annuals were not wholly extinct, or were at least within the memory of audiences. In these days the poetaster Fitzherbert, with his *Solitudes of the Soul* and *Ruins of the Heart*, is not easily imagined to be in so much request among editors and publishers as Mr. Taylor represents him to be; and the "aesthetical" lady who allows herself to be charmed by his insipid verses is rendered more ridiculous than any heroine should be. Mr. Taylor has taken pains, however, to renovate his dialogue and social sketches, and has substituted a musical enthusiast for a Scotch political economist of the race of Lord Lytton's Sir Benjamin Stout. The change of name of the bluestocking lady who advocates "the rights of women" from Miss Crane to a name closely resembling that of a lady well known in connexion with the movement for conferring the political franchise upon ladies is neither fair nor in good taste. In these days of burlesque and farcical comedy it would perhaps be invidious to object to the incident of the public presentation of a pair of trousers to this lady through an acci-

dental confusion between the contents of two parcels. Anyway the episode in the piece is greatly enjoyed by audiences at the Court Theatre. The comedy does not afford much opportunity for acting; and Miss Ellen Terry as the lackadaisical wife, Mr. Kelly as the honest, unsentimental husband, and Mr. Hare as the meanly insinuating poet, seemed each and all to labour under an oppressive consciousness of the shortcomings of the piece as a work of serious interest. Mr. John Clarke in Mr. Buckstone's character of Butterby, and Mrs. Gaston Murray as the bluestocking lady afford, however, much amusement.

ON Wednesday week Messrs. Sotheby, Wilkinson and Hodge sold an interesting dramatic collection illustrating the British theatres, music, &c., chiefly during the last century. The highest price, 14*l.*, was given for some portraits, autographs, scenic prints, newspaper cuttings, &c., all relating to the Kemble and Siddons family; a like collection for Edmund Kean fetched 3*l.* 19*s.*; and a parcel of illustrations of Vauxhall Gardens, 3*l.* 11*s.*

MM. DARTOIS AND SCHOLL's new comedy, entitled *Le Nid des Autres*, at the Odéon, is founded upon no more ingenious or original a notion than the inconveniences of a mother-in-law in the household of a newly-married couple. In this case, however, the disturbing element is a mother-in-law only by the adoption, and, what is stranger still, by the comparatively recent adoption, of the young married lady. She is simply an insinuating and a strong-willed adventuress, who has obtained so great an influence over the mind of the lady that when the husband rebels she is able to bring about a quarrel and a separation. An explanation and a reconciliation between the wedded pair, and the final complete downfall of the cause of their troubles, furnishes the *dénouement* of the piece, which is pleasantly written as regards the dialogue, and not without dramatic scenes. The misfortune, however, is that the audience are puzzled to understand the complete empire of the older lady over her rich and accomplished acquaintance. It appears that the story is based upon a romance of everyday life brought to light not long since in the French law courts; but, as a French critic has wisely observed, the true and the *vraisemblable* are not always identical. How M^{me}. Desirée came to exercise so great a fascination over M^{lle}. Blanche might possibly be made clear by the microscopic investigations of a legal tribunal; but the dramatist is limited to shorter and more decisive methods which are less suited for such a purpose.

FAILURES so complete and disastrous as that of the new historical drama entitled *Charlemagne* are not common on the Parisian stage, and even at the Troisième Théâtre Français, where this unfortunate piece was produced, it would not perhaps be easy to cite a case exactly parallel. *Charlemagne*, which is in five acts, and in verse, is the work of M. René Fabert, who is stated to be a retired provincial notary, occupying his leisure by producing poetical plays.

MUSIC.

MONDAY POPULAR CONCERTS.

SCHUBERT's quartett in B flat, Op. 168, which was performed at the Monday Popular Concert last Monday evening for the first time, is not, as might probably be inferred from its opus-number, one of its composer's later works. In many cases, as for instance with Beethoven, Mendelssohn and Schumann, the opus-number of a composition furnishes at least some approximate clue to the date of its production. With Schubert's music this is seldom the case. Here we frequently find several songs published in one collection which were composed perhaps at an interval of years; while with the larger works no sort of chronological order seems

to be observed. Thus the grand sonata in A minor, composed in 1825, is numbered Op. 42; while a song written eight years previously is Op. 44; the "Salve Regina," composed in 1815, is Op. 47; and the mass in B flat, also composed in 1815, is published as Op. 141. Most of the works, moreover, bearing numbers above Op. 100 were not published at all till after the composer's death in 1828, and the numbers were added by the publishers.

The quartett in B flat was written in 1814, when Schubert was in his eighteenth year. Herr Nottebohm in his valuable thematic catalogue of the composer's works tells us that the autograph shows that the quartett was begun on September 5, and finished on the 13th of the same month. A remarkable example of Schubert's rapidity of composition is furnished by a note in his handwriting at the end of the first movement—"Done in 4½ hours." As the movement contains 364 bars, the merely mechanical operation of writing the notes within that period of time is no small feat; evidently the ideas must have flowed as fast as the composer could commit them to paper; and this is borne out by the character of the music, which is remarkable for its spontaneity. One might describe it as a wilderness of beautiful thoughts; there is no attempt at artistic arrangement; as fast as a new melody comes into Schubert's head, down it goes in his score; and there is, it is hardly an exaggeration to say, nearly enough material in this movement to serve, if properly economised, for an entire quartett. Those, however, who expect to find here the romantic and poetic element which endears Schubert to the heart of every musician will be to a great extent disappointed. At the age of eighteen his style, at least in instrumental music, was not yet fully developed. Here and there we get a foreshadowing of it, as, for instance, in the second subject of the first movement and its continuation; but on the whole the influence of Mozart and Haydn is more or less apparent throughout; the composer's individuality, so charmingly displayed in the quartetts in A minor, G, and D minor, is not yet pronounced; in this respect the two quartetts in E flat and E major (Op. 125), neither of which has, I believe, yet been heard at the Popular Concerts, are both superior to that now under notice. The quartett was nevertheless quite worth producing; for it would be an injustice to rank it among works which possess merely an historical interest. It is full of beauty, though, as above said, not by any means one of the more characteristic of Schubert's compositions. It was well played by M^{me}. Norman-Néruda, and Messrs. Ries, Zerbini, and Pezze.

The first appearance in England of the young German pianist and composer, Herr Ignaz Brüll, was another interesting feature of this concert. Herr Brüll's reputation in Germany rests chiefly upon his opera *Der Goldene Kreuz*, an English version of which is among the novelties promised by Mr. Carl Rosa in his coming series of operatic performances at the Adelphi. As a pianist also Herr Brüll enjoys considerable fame. For his *début* in St. James's Hall he chose Beethoven's last sonata (Op. 111, in C minor), and also took the pianoforte part in Schumann's well-known quintett. It is impossible after a single hearing to pronounce a decided judgment upon his playing, because to be able to do this one ought to have the opportunity of listening to his interpretation of various schools of pianoforte music. The first impression produced was decidedly favourable. Herr Brüll does not belong to the gesticulating school of pianists. He seats himself at the instrument in a quiet and unassuming way; and his whole performance is characterised by an artistic modesty which prepossesses one at once. His playing is objective rather than subjective; he is evidently thinking about the music and not about himself. His mechanism is very good; the touch seemed occasionally a little hard; but it is very probable that this may have arisen from his playing on an

instrument which was strange to him, and the touch of which differs essentially from that of a German piano. His "reading" of the sonata, without being exactly cold, was somewhat reserved; still one could not but recognise that the player was in the best sense of the term an artist. Being warmly and deservedly recalled at the close of his performance, he gave as an encore the Minuetto from Schubert's "Fantasia-Sonata" in G, which he played exquisitely. As he will shortly appear at one of the Crystal Palace concerts, further criticism may be reserved until after a second hearing. EBENEZER PROUT.

THE first of a series of five grand orchestral concerts at St. James's Hall will be given by M^{me}. Jenny Viard-Louis on Tuesday afternoon next. An excellent orchestra of ninety performers has been engaged, including many of the most eminent members of the Crystal Palace band, and of the two Italian Operas. The prospectus for the season is of more than average interest and promise. In addition to well-known symphonies and overtures, which it is needless to specify here, the following novelties or *quasi*-novelties, are announced:—Bizet's "L'Arlesienne" (suite for orchestra); a new suite by Massenet, specially composed for these concerts; Félicien David's symphony, "Le Désert;" and a minuet and chaconne by Gluck. Several new works by English composers are also promised; but of these no particulars are yet announced. A novel feature of the concerts will be the introduction of chamber music for piano and strings, the solo pianist being M^{me}. Viard-Louis, the concert-giver. The whole of the music will be under the experienced direction of Mr. Weist Hill, and with such excellent forces under his command the best results may be confidently looked for.

MR. J. S. SHEDLOCK has issued the prospectus of his second series of four Classical Musical Evenings, to be given at the Victoria Hall, Bayswater, during the months of March and April. In addition to familiar music, the programmes include several items not often to be heard. Among these are Spohr's duett, Op. 13, for violin and viola; Gernsheim's piano trio in F; Goldmark's suite, Op. 11, for piano and violin; Chopin's sonata in G minor for piano and violoncello; a selection from Schumann's *Märchenbilder* for piano and viola; and Brahms's trio in B, Op. 8. Mr. Shedlock will be assisted by Messrs. Wiener, Zerbini, and Lütgen. These excellent concerts deserve, and we trust will receive, the hearty support of all music-lovers.

MR. W. REEVES has just reprinted in a separate form Schumann's "Rules and Maxims for Young Musicians," extracted from his collected writings.

A DESCRIPTIVE circular has been forwarded to us of a new water-engine for blowing organs, which is made by Messrs. Sutcliffe Brothers, of Birkenhead. Any machine which will enable organists to dispense with the services of a blower is sure to be welcomed, if it be only effective. It is difficult to pronounce an opinion merely from diagrams, and without seeing one of the instruments in actual operation; but, so far as we are able to judge, Messrs. Sutcliffe's engine appears simple and practical, while it possesses the advantages of cheapness and compactness, the largest only measuring 14 by 18 inches.

A NEW *opéra-comique*, in three acts, entitled *Le Petit Duc*, the libretto by Messrs. Meilhac and Halévy, the music by Charles Lecocq, was produced in Paris at the Théâtre de la Renaissance on the 25th ult. with great success. The music is said to be superior in its style to that of M. Lecocq's previous works.

A NEW symphony, by M. André Messager, which gained the first prize offered by the Société des Compositeurs, was produced last Sunday week by M. Colonne at the Châtelet. The work is favourably spoken of, though it is said to show

little decided individuality, and to be written in the style of Mendelssohn.

Mr. W. REEVES has in the press, and will shortly issue, *Beethoven Depicted by his Contemporaries*, by Dr. L. Nohl; *Beethoven's Symphonies Critically and Sympathetically Discussed*, by A. T. Teetgen; *Robert Schumann's Life and Letters*; *American Musical Directory*; *Advice to Singers*, by a Singer; and a *Catechism of Musical History*.

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